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CATALOGUE

OF THE

ROYAL PICTURE GALLERY

IN

DRESDEN.

WITH NOTICES CONCERNING THE ACQUISITION AND SIGNATURES  
OF THE PAINTINGS.

COMPOSED BY ROYAL AUTHORITY

BY

JULIUS HÜBNER.

TRANSLATED FROM THE FOURTH ENLARGED EDITION BY  
J. POND.

DRESDEN.

PRINTED BY B. G. TEUBNER.

1874.

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CALIFORNIA

154

8 fringe a m or ready  
out of a book & has family.

Andrea del Sartiano  
Holy family & John the Baptist.  
Now represented as a poor old  
man with a beard clothed in  
a garment of hair with a skull at  
the waist the garment being short,  
have forgotten that for a child  
& John was neither 6 mth old  
he same age (or 2nd to a  
child) here & there is no sign of

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**LOAN STACK**

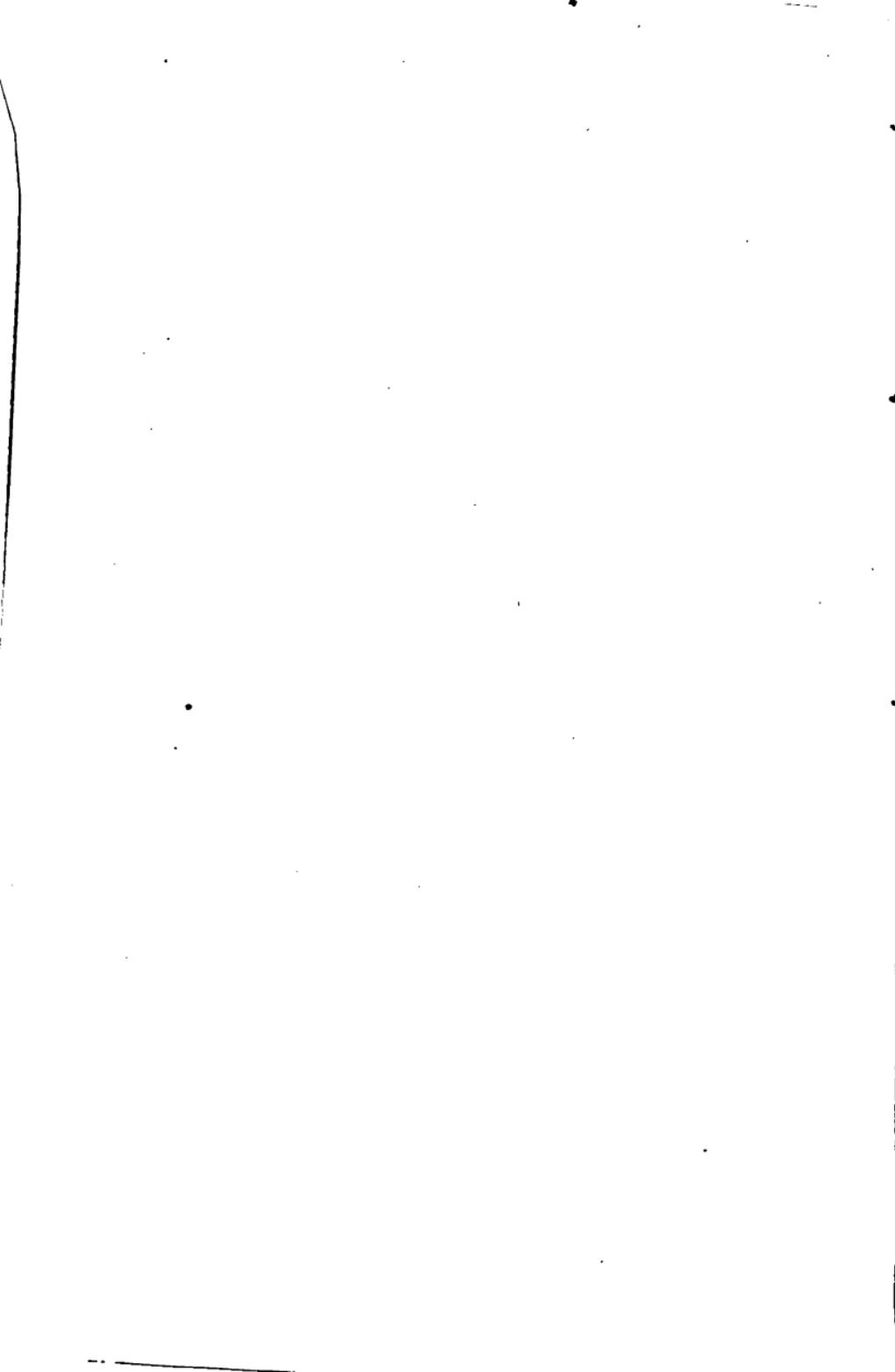
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## PREFACE.

For the convenience of the constantly increasing number of English and American visitors to the Gallery, it has for some time been obvious that an English catalogue has become a necessity, and therefore the Chief Direction of the Royal Collections has caused the present translation to be made.

In the accomplishment of this object, the present edition, consisting of a limited number of copies, does not contain the Historical Introduction; it is, however, reserved for the next edition.

The English catalogue has been enlarged by appending a list of Engravings after the most celebrated paintings in the Gallery, which are for sale in the Vestibule. They have been collected into one large Work in the three volumes, each containing 51 sheets, the first of which was commenced in 1756, and the last finished in 1870. They may be purchased either as an entire collection; or in single volumes; or in single numbers, each containing 15 of the most desirable engravings selected from each volume; or in a selection of 24 sheets from the whole work. Single engravings and companion sheets

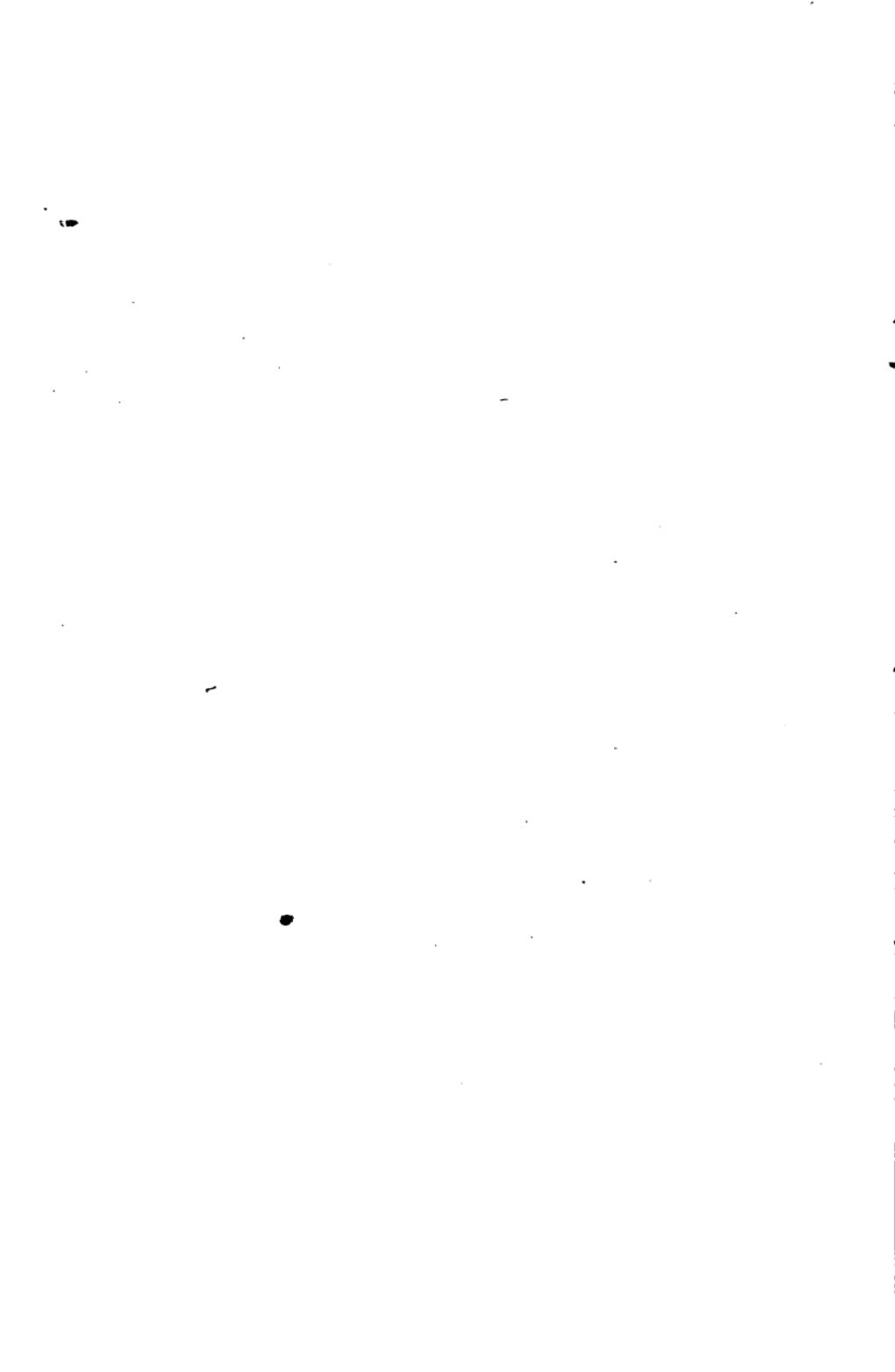
may also be obtained. Those paintings which have been engraved are designated in the catalogue with a star, after which two numbers in brackets refer to the list appended to the catalogue.

By previously consulting the plan at the end of the catalogue, the position of the pictures will easily be found. The letters with which the large rooms with light from above, and the figures with which the smaller cabinets are designated are to be found under the number of each picture in the catalogue, and also on the wainscoting of the walls of each room. The four walls of each hall are marked 1, 2, 3, 4 and those of the cabinets a, b, c, d.

## ABBREVIATIONS

which frequently occur in the Catalogue.

h. = the height,  
w. = the width of the paintings according to the metrical system.  
Old inven. 1722 = Old inventory from 1722 to 1728.  
Inven. 8 vo. = Inventory in octavo to 1747.  
Palm. = Palmaroli  
Mod. pur. = Modena purchase of 100 pictures in 1745—46.  
Cat. Guar. = Catalogue of Pietro Guarienti, former Inspector of the Gallery. (Unfortunately an incomplete manuscript.)



## The Cupola Saloon.

---

This saloon contains six pieces of Netherlands Tapestry, some of which are without doubt from Cartoons by Quintyn Messys (Matssys), who was born at Antwerp about 1460, and died about 1531.

Above these, are six others belonging to the well known series made after Cartoons by Raphael.

### A. Old Netherlands Tapestry.

✓ Property of His Majesty. In 1853 they were again found in the Brühl Palace.

a. The Crucifixion. In composition, arrangement, drawing and execution, the best of the whole series. 3,36 h., 3,29 w.

✓ b. Christ bearing the Cross. 3,44 h., 3,38 w.

✓ c. The Adoration of the Shepherds. 3,47 h., 3,36 w.

The Cartoon for this Tapestry is ascribed by *M. Alfred Michiels* in the last edition of his *Histoire de l'art flamande* to *Henri met de Bles*, which seems justified by the circumstance that the owl (the monogram of this artist) is twice found in the border of the Tapestry mentioned under f.

✓ d. The Ascension. 3,42 h., 3,33 w.

✓ e. Same subject by another hand and less beautiful. 2,96 h., 2,88 w.

✓ f. The Last Supper, also by another hand, and both probably by the same Master, as appears in the similarity in the rich margin of flowers and birds. The borders of the first four Tapestries are of rare beauty in the arrangement and execution. 3,05 h., 2,84 w.

### B. Tapestries after Cartoons by Raphael.

Purchased of General-Field-Marshal Count Flemming in 1728 for 12,000 Thlr.; in 1790 again found by the Hausmarschall Freiherr von Racknitz.

✓ g. A lame man healed by the Apostles Peter and John at the gate of the temple called "Beautiful". *Acts.* ch. iii.  
1. and following verses. 4,23 h., 6,35 w.

✓ h. Paul punishing Elymas the sorcerer with blindness. *Acts.* ch. xiii, 6 to 12. 4,23 h., 3,03 w.

The right side representing Paul und Barnabas with several other figures is wanting.

✓ i. The sacrifice at Lystra, where Paul having healed a lame man, he and Barnabas are about to be worshiped as Jupiter and Mercury. *Acts.* ch. xiv, 8 to 18. 4,23 h., 6,35 w.

✓ k. The miraculous draught of fishes. *Luke.* ch. xv, 1 to 11. 4,23 h., 5,00 w.

✓ l. Christ after his resurrection, saying to Peter: "Feed my sheep". *John* ch. xxi, 15 to 24. 4,23 h., 6,15 w.

✓ m. Paul preaching at Athens. *Acts.* ch. xvii, 22 and the following verses. 4,23 h., 5,25 w.

### Byzantine School.

✓ 1. The Resurrection. Painted on wood. Gold-ground.  
(32 a.) 0,22 h., 0,17 w.

✓ 2. The Transfiguration. Christ in the middle surrounded by a double, white cloud of a very

Egyptian style.

peculiar form. On the right, Moses; on the left, Elias. Gold-ground, 0,37 h., 0,28 w.

Above, in Greek letters "Metamorphosis", and the initials of the names of the figures. Selected from the reserved pictures in 1860.

✓ 3. St. Gregory. Represented sitting on a throne, holding a book in the left hand, the right raised, imparting a blessing. The name in Greek letters as in the last mentioned picture. Gold-ground. 0,14 h., 0,115 w.

Selected from the reserved pictures in 1861. These three pictures were presented in 1672 by Gen. Christopher von Degenfeldt to Johann Georg II. for the Art Gallery.

✓ 4. The Virgin and Child. Gold-ground. On wood, 0,22 h., 0,17 w.

From Prof. Steinla's Collection.

### Florentine School.

#### Pisano (Giunta).

Born about 1210.

✓ 5. The Virgin and Child sitting on a throne. Gold-ground. On wood, 0,205 h., 0,15 w.

Purchased in 1860 from the estate of S. Woodburne, Art-dealer in London. Price 1 guinea, 15 sh.

#### School of Giotto.

*good*

6. The holy women weeping over the body of Christ.

✓ (32 a.) Half figures. Circular picture, on wood, 0,20 in diameter.

Presented by Prof. Steinla.

#### School of Siena.

7. The Assumption of the Virgin. On wood, 0,45 h., 0,34 w.

*Very poor*

✓ 8. A cross picture. On wood, 0,54 h., 0,43 w.

(32 a.)

✓ 9. The reverse of No. 8 and of the same size. On  
 (32 a.) wood.

From the time and in the style of **Duccio di Buoninsegna.**  
 (School of Siena.)

About 1300.

10. The Virgin and Child, Half Figure. In tempera.  
 (32 a.) On wood, gold-ground, 0,26 h., 0,13 w.

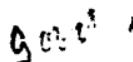
From Rumohr's estate, 1846.

11. Two wing-pictures with the figures of Saints.  
 (32 a.) On wood, 0,53 h., 0,26 w.

From Prof. Steinla's Collection.

**Lorenzetti** (School of Siena.)

✓ 12. The Virgin with a crown of gold, veil and richly  
 (32 a.) embroidered drapery. Half figure. Fragment on  
 wood. 0,35 h., 0,285 w.

From Prof. Steinla's Collection. 

In the style of **Lippo Memmi.**

Born, 1300; died, at Florence, 1344.

13. The Virgin Mary with the Infant Christ standing  
 (32 a.) in her lap; on both sides two holy women. Gold-  
 ground, in tempera. On wood, 0,44 h., 0,20 w.

From Rumohr's estate, 1846.

**Tommaso di Stefano**, named *Giottino*.

Born, 1324; died at Florence, 1356.

14. John the Baptist in prison, to whom two of his  
 (32 a.) disciples bring a message from Christ. *Matth.*  
 ch. xi. 2. Small altar within a pointed arch;  
 in the upper part the bust of a Saint. On wood,  
 0,60 h., 0,36 w.

Purchased in 1860 from the estate of the picture-  
 dealer Woodburne in London. Price 7 guin.

**Starnina** (Gherardo di Jacopo).

Born at Florence, 1354; died about 1418.

15. The Archangel Michael with sword and globe in  
(32 c.) his hands. On wood. Circular picture, 0,18 in diameter.

16. The Angel Raphael leading the young Tobias,  
(32 c.) who holds the fish in his arms, the gall of which the Angel carries in a little box in his right hand. On wood. Companion picture to the former, and same size.

Purchased in 1860 from Woodburne's estate for 16½ guin. for both pictures.

School of **Fra Beato Giovanni da Fiesole**.

Born at Mugello, 1387; died at Rome, 1455.

17. The Annunciation. In tempera, on gold-ground.  
(32 c.) On wood, 0,28 h., 0,45 w.

1846, from Rumohr's estate. Vide No. 75.

**Pollaiuolo** (?) (Antonio).

Born, 1429; died at Florence, 1498.

18. The Annunciation. On wood, 1,37 h., 1,12 w.  
(B 3.)

**Florentine School.**

19. The birth of Christ, marked Antonius (?) Floren-  
(32 c.) tinus MCCCXXXIII. On wood, 0,25 h., 1,13 w.

20. The children of Israel gathering manna. On wood,  
(32 c.) 0,30 h., 0,655 w.

**Luca di Gilio**, or **Egidio Signorelli**, called *Luca da Cortona*.

Born at Cortona about 1441; died about 1521. Pupil of Pietro della Francesca.

21. The Holy Family. The Virgin Mary regarding  
(D 3.) the Infant Christ, who lies before her upon a stone,

which is covered by her mantle; the young John embraces the head of the Infant; Joseph sits at the left hand. Two singing angels on a rocky height above the principal group. Circular picture on wood. 1,66 h., 1,64 w.

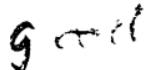
Formerly in the possession of the Venerosi family in Pisa. Purchased in 1860 from the estate of S. Woodburne, Art-dealer, in London. Price 540 guin.

### Vannucci (Pietro), called *Pietro Perugino*.

Born at Città della Pieve, 1446; died at Castello Fontignano in December 1524.

✓ 22. St. Crispin. Half figure. Fragment on wood.  
(1 a.) 0,36 h., 0,25 w.

From Prof. Steinla's Collection.



### Umbrian School.

23. St. Rochus reclining in the foreground of a landscape; a little dog brings the Saint a piece of bread. On wood 0,22 h., 0,305 w.

According to Rumohr, an early painting by Raphael Sanzio (?). From Prof. Steinla's Collection.

### Pinturicchio (Bernardo di Betto, called il).

Born at Perugia, 1454; died at Siena, 1513.

24. Portrait of a young man. Back-ground, a landscape. On wood, 0,505 h., 0,355 w.

Obtained through Naumann as, unknown original, Raphael d'Urbin contrefait (?). Old inven, 1722.

### Filipepi (Sandro), surnamed *Botticelli*.

Born at Florence, 1446; died, 1515.

25. St. John the Evangelist; nails and a crown of thorns in his left hand. On wood, 0,47 h., 0,31 w.

26. John the Baptist. Half figure; pendant to the former. On wood, 0,475 h., 0,31 w.

26 a. A miracle performed by Zenobius, bishop of Florence... A predella in four divisions. A boy hav-

ing fallen under the wheels of a cart, the agonized mother confides him to the Saint who gives him back to her restored to life. In the fourth division the Saint is seen at the point of death in the act of blessing the surrounding persons. On wood 0,66 h., 1,82 w.

From the Collection of v. Quandt, 1868. Formerly belonged to Metzger in Florence. Price 2000 Thlr.

*The same artist. (?)*

*Very good, certainly not bad.*

✓ 27. The Virgin with the Infant Jesus, who has in his  
(32 c.) hand a rose which an angel standing behind endeavours to reach. On wood, 0,81 h., 0,91 w.  
Obtained in 1832 from the Art-dealer, George, in exchange for two small pictures by Poelenburg.

28. Galathea standing on a dolphin. On wood, 1,30 h.,  
(32 c.) 0,54 w..

### Ghirlandajo (Domenico).

Born at Florence, 1449; died about 1498.

*g c. et*

✓ 29. The birth of Christ. The Infant lies at the feet of  
(32 c.) Joseph on the mantle of the Virgin spread over the hay; the mother kneels before him in adoration. Circular picture on wood, 0,78, in diameter. *an. a. et*

From Prof. Steinla's Collection. School-picture *and a. et*

### Leonardo da Vinci.

Born at Vinci, 1452; died at Cloux near Amboise May 2. 1519.

30. The Virgin; on her lap the Child, sitting on a red cushion, and endeavouring to reach a grape which Mary holds; at the left below, the infant John adoring. In the back-ground on the right, an open window with a view of cities and distant mountains; on the left, a bed. On wood, 0,38 h., 0,305 w.

An early picture of this artist (about 1470) of exquisite delicacy in the execution. Bought in 1860 from the estate of S. Woodburne in London as a picture by Lorenzo di Credi. Price 220 guin.

✓ portraits & landscapes very much like his  
8 in style & painting.

## School of Leonardo da Vinci.

31. Herodias with the head of John the Baptist. On  
(B 1.) wood, 1,05 h., 0,63 w. \* (III. 46).

Procured in 1748, by Placido Gialdi and P. Guarienti from the Royal Gallery in Prague as an original of Leonardo da Vinci. According to v. Quandt, by Marco d'Oggione. Restored in 1838.

32. St. Magdalene. Half figure, life size. On wood,  
(1 c.) 0,63 h., 0,48 w.

From Prof. Steinla's Collection.

## Unknown.

33. The Virgin holding the Child, who stands on her  
(32 a.) lap; at her side, two angels with lilies. On wood,  
0,73 h., 0,59 w.

Purchased by V. Rossi in 1741 as an original by Leonardo da Vinci for Thlr. 300. Inven. 8vo. Restored by Palmaroli in 1827. Spurious picture with a modern signature: *Leonardi Vincii Opus.*!

## Credi (Lorenzo di).

Born at Florence, 1453; died after 1536.

34. The Virgin and Child, who is being kissed by the  
(1 c.) infant John. On wood, 0,585 h., 0,475 w.

From Prof. Steinla's Collection.

## Lippi (Filippino). (Son of Fra Filippo.)

Born at Prato, 1460; died April 13. 1505.

35. The Virgin with the Infant Christ sitting at her  
(1 a.) side and holding an open book. On canvas, 0,48 h.,  
0,375 w.

From Prof. Steinla's Collection. Transferred to canvas by Schirmer in 1864.

## Garbo (Raffaelino del), also named R. Karli.

Born at Florence about 1466; died, 1524.

36. The Virgin with the Infant in her arms; at her side  
 (1 c.) St. Francis of Assisi and St. Jerome. Circular  
 picture on wood, 0,75 in diameter.

From Prof. Steinla's Collection.

**Unknown.** (According to Rumohr by *Marco Palmezzano da Forli*).

Born at Forli about 1490; died about 1540.

36 a. The Adoration of the Magi. On wood, 0,595 h.,  
 (32 a.) 0,435 w.

### After Michel Angelo Buonarotti.

Born at Chiusi near Arezzo 1474; died at Rome 1564.

37. Leda and the Swan. On wood, 1,22 h., 1,83 w.  
 (B 1.)

Painted after a Cartoon by Michel Angelo by a Netherlands Master, perhaps by Rubens' own hand. From the Collection of Countess Wrzowecz in Prague; procured through Leplat, June 15. 1723. Old inven.

### From the School of Buonarotti.

Subject taken from the Last Judgment in the Sixtine Chapel.

38. A man chained to a stake suffering death by fire.  
 (C 1.) Inscription: FVMO PEREAT, QUI FUMUM VENDIDIT. On canvas, 1,86 h., 0,97 w.

Procured by Placido Gialdi and P. Guarienti from the Royal Gallery in Prague in 1748.

### Copy after Michel Angelo and Sebastiano del Piombo.

39. The scourging of Christ. On wood, 0,59 h., 0,43 w.  
 (2 b.) From the Kunstkammer. Old inven. 1722.

### Ditto after Michel Angelo (Giulio Clovio?).

40. The Holy Family. On copper, 0,195 h., 0,15 w.  
 (35 a.) Procured by v. Heineken from Hamburg in 1740.

### **Bigio (Francia).**

Born at Florence, 1483; died there, 1524.

41. David sees Bathseba in her bath, while Uriah sleeps  
 (1 b.) on the balustrade of his house; on the other side Uriah and David at table; Uriah dispatched with the fatal letter. On wood, 0,85 h., 1,72 w.



Inscribed with the monogram of the master and A. S. (Anno Salutis) MDXXIII.

### **Ubertino (Francesco), surnamed Bacchiacca.**

Died at Florence, 1557.

42. Three claimants of a throne are caused by a king  
 (1 b.) to discharge arrows at the heart of their deceased father; he who refuses to do so is acknowledged as the real son (?). On wood, 0,85 h., 1,90 w.

According to Vasari, painted for Gio. Maria Benintendi. This and No. 41 purchased from the Collection of Mar- chese Suares in Florence in 1750 for 1000 sequins.

### **Vannucchi (Andrea), named Del Sarto.**

Born at Florence, 1488; died there, 1530.

43. The Betrothal of St. Catherine with the Infant Christ; at her side St Margaret.  
 (D 4.)



Designated with the monogram of the master. On wood, 1,67 h., 1,24 w.

Purchased by Placido Gialdi and P. Guarienti from the Royal Gallery in Prague in 1748. Restored by Palm. in 1826.

44. The Sacrifice of Abraham. Marked as the preceding. On wood, 2,12 h., 1,59 w. \* (I. 8.)  
 (D 8.)

Bought in Modena. Originally painted for Francis I. of France.

45. The Virgin with the body of Christ on her lap.  
 (3 b.) On canvas, 0,25 h., 0,205 w.  
 From the Kunstkammer.

*Attributed to the same artist.*

46. The Holy Family. On canvas, 1,46 h., 2,0 w.  
 (B 2.) \* (I. 7.)

Probably by Sassoferato after a drawing by Raphael.  
 Spurious signature, AND's SARTVS. Mod. purchase,  
 as Pietro Vannuci, named Perugino.

47. Mary visiting Elizabeth. On canvas, 0,60 h., 0,50 w.  
 (36 d.)

Purchased by Le Leu in Paris 1742, as Francesco  
 Vanni for 1500 Livres.

Copies after Andrea del Sarto.

48. St. Catherine kneeling. Life size. On canvas, 1,44 h.,  
 (B 2.) 0,64 w.

49. St. Margaret. Pendant. On canvas, and same size  
 (B 2.) as the preceding.

Both taken from the reserved pictures in 1856. The  
 originals are in the cathedral at Pisa.

**Bronzino (Angelo).**

Born at Florence about 1502; died, 1572.

50. Moses breaks the tables of the testimony. On wood,  
 (2 b.) 1,405 h., 1,0 w.

51. Half length portrait of Cosmo II., Duke of Florence  
 (1 c.) (as Grand-Duke Cosmo I.), inscribed: COSMVS  
 MED. FLOR. ET SENARVM DVX II. On wood,  
 0,59 h., 0,435 w.

52. Half length portrait of the Duchess Eleonor his  
 (1 c.) consort, daughter of Don Pedro de Toledo, Mar-  
 chese di Villafranca, Viceroy of Naples. On wood,  
 0,39 h., 0,29 w.

**Vasari (Giorgio), the Younger.**

Born at Arezzo, 1512; died at Florence, 1574.

✓ 53. The Virgin with the body of Christ on her lap; in  
 (35 a.) the corners, the four Evangelists. On wood, 0,42 h.,  
 0,29 w.

Bought by Siegm. Striebel in Rome 1749 for 20 Scudi.

**Unknown. (Florentine School.)**

54. The Virgin with the Child and St. Vitus. In the  
 (2 a.) back-ground, another Saint and Joseph. On canvas,  
 1,345 h., 0,95 w.

**Naldini (Battista).**

Born at Florence, 1537; died, 1584.

55. The Adoration of the Shepherds. On wood, 0,83 h.,  
 (B 3.) 0,65 w.

56.. The Adoration of the Magi. On wood, 0,82 h.,  
 (B 3.) 0,64 w.

Both purchased in Italy by V. Rossi 1741. Inven. 8vo.

**Vanni (Francesco) da Siena.**

Born in Siena, 1563; died Oct. 25. 1609.

57. The Holy Family. On canvas, 1,24 h., 1,05 w.  
 (C 3.) \* (I. 25.)

Restored in 1826 by Palm. and Renner.

**Furino (Francesco). (?)**

Pupil of Matteo Rosselli about 1604.

58. St. Cecilia. Half length on canvas, 0,47 h., 0,365 w.  
 (3 c.) From Prof. Steinla's Collection.

**Ficherelli (Felice), surnamed *Felice Riposo*.**

Born at San Gimignano, 1605; died, 1660.

59. Lucretia and Tarquin. On canvas, 1,24 h., 1,91 w.  
 (37 a.) Procured by Count Gotter as Giordano for 800 Conv. fl.

**Pignoni (Simone).**

Born at Florence, 1614; died, 1706.

✓ 60. Justice. On canvas, 0,90 h., 0,75 w.  
 (38 a.) Marked with the initials S. P.

**Dolci (Carlo).**

Born at Florence, 1616; died, 1686.

✓ 61. Herodias with the head of John. On canvas, 0,98 h.,  
 (B 1.) 0,82 w. \* (I. 42.)

Painted for the Marchese Rinuccini, after a design by Baldinucci.

✓ 62. St. Cecilia playing on an organ. On canvas, same size as the preceding. \* (I. 43.)

Painted for the Grand-Duke Cosmo III., who presented it to the High-Treasurer of Poland. S. Baldinucci. Both pictures bought in Paris by Rigaud from the Collection of Prince Carignan in 1742 for 1600 Livres. They were formerly in the Collection of M. Talard.

63. Christ blessing the bread and wine. On canvas  
 (B 1.) 0,89 h., 0,74 w. \* (I. 41.)

From the Casa Rumieri in Venice. The copy of this picture by Agnese Dolci, daughter of Carlo, in the Gallery of the Louvre in Paris.

School of **Dolci**, probably *Agnese Dolci*.

64. Head of the Virgin. On canvas 0,77 h., 0,60 w.  
 (B 1.) Purchased in Hamburg in 1741 by Heineken as an unknown artist.

**Luti (Benedetto).**

Born at Florence, 1666; died at Rome, 1724.

✓ 65. Head of Christ. Oval, on canvas 0,74 h., 0,61 w.  
 (B 3.)  
 66. Head of the Virgin. On canvas, same form as the preceding 0,73 h., 0,61 w.

Both purchased in Prague by Riedel 1742. Inven. 8vo. Both subscribed on the back: "*Eques Benedictus Lutis Pingebat*". Anno 1722.

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## Roman School.

*Venti*

### Santi, Raphael (of Urbino).

Born at Urbino March 28. 1483 on Good Friday; died at Rome on Good Friday April 6. 1520.

67. (A.) The Virgin Mary with the Infant Christ in her arms borne up by clouds; on her right, St. Sixtus in a kneeling posture; on her left, St. Barbara. Below, two cherubs. In the back-ground between two green curtains, a halo of angelic heads. This picture is world renowned under the name of "Madonna di San Sisto". On canvas, 2,65 h., 1,96 w., \* (III. 1.)

According to Vasari, painted for the High-altar of the Benedictine convent of St. Sixtus in Piacenza, and purchased by king Augustus III. in 1753 through C. C. Giovannini for 20,000 ducats or 40,000 Roman scudi, — about Thlr. 60.000. — Restored by Palm. in 1826.

### After Raphael's design.

68. The Adoration of the Magi. Marked R. — 1564  
 (1a.) On wood. 0,71 h., 0,59 w.

Purchased in 1741 from the Abbate Ricci in Venice through V. Rossi for Thlr. 525. The well known compositions from the Tapestry, which belong to the period 1514 to 1516 and later.

### Copy after Raphael, by Dionysius Calvaert.

Born at Antwerp about 1565; died, 1619.

69. (D 2.) St. Cecilia listening to the song of angels; at her side St. Paul and Geminianus, Magdalen and St. John the Evangelist. On canvas 2,34 h., 1,48 w.

From the Casa Ranuzzi in Bologna; bought by P. Guarienti as an excellent copy by Dionysio Fiamingo,

as Calvaert was called by the Italians. This picture, with St. Francis by Guercino and Carità Romana by Pasinelli, costs 1650 ducats in gold.

70. Old copy of the "Madonna della Sedia". Circular  
 (B 1.) picture. On wood, 0,74 h., 0,73 w.  
 Restored by Palm.

#### *Copy after Raphael.*

71. The Adoration of the Shepherds. On wood, 0,82 h.,  
 (B 2.) 1,18 w.  
 Purchased in Spain in 1744 by Louis Talon as an ori-  
 ginal.

#### *Copy after the same Master.*

72. Madonna known as "la belle jardinière". On  
 (B 3.) wood, 1,22 h., 0,82 w. Marked: RAPHA. LO. on  
 the border of the mantle.  
 Purchased by Gialdi and Guarienti in 1748 from the  
 Royal Gallery in Prague as a Raphael. The original  
 picture is in the Louvre in Paris.

#### *Copy after Raphael by A. R. Mengs.*

73. The prophet Isaiah. On canvas, 2,44 h., 1,53 w.  
 (D 1.)

#### *School of Raphael.*

74. The Holy Family. On wood, 0,72 h., 0,57 w.  
 (32 a.) Mod. Purchase.  
 75. Odysseus discovers Achilles among the virgins in  
 (32 c.) the house of Licomedes. (?) On wood, 0,265 h.,  
 0,58 w.  
 This picture and Nos. 10, 13, and 17, purchased from  
 Rumohr's estate in 1846 for Thlr. 155.  
 76. The Holy Family. Circular form. On wood, 0,84 h.,  
 (B 1.) 0,84 w.  
 Guarienti's catalogue No. 285, from Modena. (?)

**Gimignano** (Vincenzo Tamagni da San). (?)

Died at Florence, 1530.

77. The Virgin and the Child, who kisses the infant  
 (1 c.) John. On wood, 0,525 h., 0,39 w. \* (III. 28.)

This picture belongs rather to the School of Milan and is entered in the manuscript inventory of 1809, as "artist unknown". First mentioned in the catalogue of 1812 as by "Vincenzo da Gimignano". In the earlier French catalogue correctly entered as, "maître inconnu italien".

**Caldara** (Polidoro), surnamed *da Caravaggio*.

Born at Caravaggio about 1495; died, 1543.

78. Round copper shield, on which is painted in claret obscure a cavalry combat, 0,50 in diameter.  
 (32 b.)

Marked with the initials C. F. Purchased in Rome by Siegmund Striebel for 40 Scudi.

**Penni** (Giov. Francesco), surnamed *il Fattore*. (?)

Born at Florence, 1488; died at Naples, 1528.

79. The Archangel Michael. On canvas, 2,05 h., 1,23 w.  
 (D 1.) Mod. Pur. as Dosso Dossi; restored by Palm.  
 80. St. George. On canvas, 2,08 h., 1,24 w.  
 (D 1.) Mod. Pur. as Garofalo; afterwards designated as Raphael in Cat. Guarienti. Rest. by Palm.

**Pippi** (Giulio), known as *Giulio Romano*.

Born at Rome, 1492; died at Mantua, 1546.

81. Pan and the young Olympos. On wood, 2,47 h.,  
 (D 4.) 1,85 w.

Purchased by king Augustus II. in 1732 from Mr. Zamboni in London as an original by Michel Angelo for Louisd'or 300. Formerly in the Gallery in Mantua.

82. The Holy Family, called "Madonna della Catina".  
 (B 2.) On wood, 1,62 h., 1,20 w. \* (I. 9.)

Mod. Pur. According to Vasari, painted for Duke Frederick of Mantua, who presented it to Isabella Buschetta.

**Buonacorsi** (Pietro), named *Perino del Vaga*.

Born in Florence, 1500; died in Rome 1547.

83. The Virgin with the Child. On wood, 0,43 h., 0,35 w.  
 (36 a.) From the Kunstkammer as Caravaggio. Old inven.  
 1722. Spoiled picture.

**Ramenghi** (Bartolomeo), surnamed *Bagnacavallo*.

Born at Bagnacavallo, 1484; died at Bologna, 1542.

84. The Virgin and Child, enthroned on clouds. Below,  
 (D 2.) the Saints Geminianus, Peter, Paul and Antonius  
 of Padua. On wood, 2,51 h., 2,08 w.

Purchased for King Augustus III. by the painter C. C.  
 Giovannini in Bologna 1755, from the Convento dei  
 Pellegrini. The picture itself cost 300 gold-ducats,  
 but 400 more were expended to purchase an old picture  
 of similar size, which, with some additions painted by  
 Giovannini, was to fill the old frame in the Convent.

**Baroccio** (Federigo).

Born at Urbino, 1528; died there, 1612.

85. Hagar giving her son Ishmael water in the wilder-  
 (2 c.) ness. On canvas, 0,39 h., 0,285 w.

Obtained in Spain in 1774, through Louis Talon as Gita-  
 nilla after Correggio. (?)

86. The Assumption of the Virgin. On canvas, 1,45 h.,  
 (36 a.) 1,12 w.

Signed F.B. Obtained in Rome in 1755 through Pietro  
 Bonini..

✓ 87. The Virgin with the Child, St. Francis and St. Do-  
 (B 2.) minic. On canvas, 1,58 h., 1,25 w.

Marked 159oo.

88. St. Francis receiving the stigmata. On canvas,  
 (36 b.) 0,65 h., 0,47 w.

89. Mary Magdalene at the Sepulchre. On canvas,  
 (34 a.) 0,54 h., 0,43 w.

Obtained through Kindermann as Peruzzi. Old  
 inven. 1722.

✓ 90. The Burial of Christ. On canvas, 0,57 h., 0,36 w.  
 (36 b.) From the Gallery of Count Wallenstein in Dux.

### Artist unknown.

91. The Holy Family. On canvas, 0,84 h., 1,12 w.  
 (32 a.) Obtained through Kindermann as Bened. Garofalo  
 Old inven. 1722.

92. St. Margaret. On canvas, 1,72 h., 1,26 w.  
 (D 4.)

**Cesari** (Giuseppe), named *il Cavaliere d'Arpino*.

Born at Arpino, 1560 or 1568; died 1640.

93. A battle of the Romans. On canvas, 2,60 h., 4,23 w.  
 (D 3.) Obtained through V. Rossi. Inven. 8vo.

**Feti** (Domenico), pupil of Civoli.

Born in Rome, 1589; died in Venice 1624.

✓ 94. David with Goliath's head and sword. On canvas,  
 (C 2.) 1,60 h., 1,12 w. \* (I. 26.)

95. S. Agnes tortured. On wood, 0,58 h., 0,44 w.  
 (C 2.)

96. The prodigal son returning to his father. On wood,  
 (C 1.) 0,60 h., 0,45 w.

✓ 97. The parable of the piece of silver, lost and again  
 found. On wood, 0,56 h., 0,45 w. \* (II. 29.)

98. The parable of the lost sheep. On wood, 0,61 h.,  
 (C 1.) 0,46 w.

✓ 99. The parable of the blind leading the blind.  
 (C 1.) On wood, 0,56 h., 0,73 w.

100. The parable of the labourers in the vineyard.  
 (C 2.) On wood, 0,60 h., 0,45 w. \* (II. 30.)

101. The parable of the marriage supper to which the  
 (C 1.) maimed and the halt are bidden. On wood, 0,61 h.,  
 0,46 w.

102. The Good Samaritan. On wood, 0,70 h., 0,84 w.  
 (C 3.)

103. The parable of the servants, in which the Lord for-  
 (C 1.) gives one who afterwards had no compassion on  
 his fellow servant. On wood, 0,62 h., 0,46 w.

104. The young Tobias drawing the fish from the water  
 (C 3.) On wood, 0,66 h., 0,82 w.

All the above pictures bought by Riedel in Prague 1742.

*Same Artist. (?)*

✓ 105. St. Sebastian. On canvas, 1,89 h., 1,08 w.  
 (C 3.) In Guarienti's catalogue No. 164, mentioned as "*Domenico Feti*" from Modena. More probably belonging to the Venetian School.

106. The four Evangelists in a hall supported by  
 (25 b.) columns; above them the Holy Ghost in the shape  
 of a dove. On wood, 1,75 h., 1,30 w.

Marked 1567. From the Kunstkammer, as *Baldassare Peruzzi*. Old inven. 1722. Probably painted by a Netherlands Artist resident in Italy, possibly Pieter Aersten.

**Berettini (Pietro), named *Pietro da Cortona*.**

Born at Cortona, 1596; died at Rome 1669.

107. Mercury warns Eneas to hasten his departure from  
 (37 d.) Carthage. On canvas, 2,54 h., 4,16 w.  
 Bought by Rossi in 1738. Inven. 8vo.

108. A Roman general speaking before the consuls.  
 (H 3.) On canvas, 0,99 h., 1,52 w.  
 Bought by Leplat in 1731. Inven. 8vo.

*Supposition of the Master*

20

*Same Artist. (?)*

109. The raising of the Brazen Serpent. Sketch for a  
(38 b.) ceiling. On canvas, 1,64 h., 0,89 w.

From the reserved pictures, 1856. Obtained through  
Leplat, as in the style of Titian. Old inven. 1722.

110. An old man with long hair and beard. On canvas,  
(H 1.) 0,72 h., 0,56 w.

*Cerquozzi (Michel Angelo), called Delle Battaglie.*

Born in Rome, 1602; died there, 1660.

111. A battle-scene. On canvas, 0,60 h., 0,74 w.  
(34 a.)

112. A general causing the dead to be buried. On can-  
(34 a.) vas, 0,74 h., 1,20 w.

From the reserved pictures, 1861.

*Salvi (Giovanni Battista), named Sassoferato.*

Born at Sassoferato in the March of Ancona, July 11,  
1605; died at Rome Apr. 8. 1685.

✓ 113. The Virgin holding the sleeping Child in her arms,  
(B 2.) surrounded by small cherub heads. On canvas,  
0,78 h., 0,99 w.

In 1741, from Casa Grimani Calergi through V. Rossi.

✓ 114. The Virgin praying. On canvas 0,50 h., 0,39 w.  
(B 2.)

✓ 115. The Virgin bending over the Infant Christ sleeping  
(B 2.) in her arms. On canvas, 0,47 h., 0,39 w.

*Brandi (Giacinto).*

Born at Poli, 1623; died in Rome, 1691.

116. Daedalus attaching wings to Icarus. On canvas,  
(37 a.) 1,74 h., 1,40 w.

117. Moses with the tables of the testimo ny. On canvas,  
(38 a.) 1,0 h., 0,76 w.

*Her was born the Virgin Mary  
the infant child three cherub heads  
and one of Sic puni & excellent* 21

### Maratti (Carlo).

Born at Camerano, 1625; died in Rome, 1713.

✓ 118. The Virgin Mary with the Infant reposing on hay.  
(B 2.) in the manger. Above, three small cherub heads.  
On canvas, 0,99 h., 0,75 w. \* (I. 44.)  
Purchased in 1747 by Rigaud in Paris for 2000 livres;  
from the estate of Prince Polignac.

119. The Virgin with the sleeping Child. On canvas,  
(B 2.) 0,46 h., 0,35 w. \* (I. 45.)

120. The Virgin contemplating the Infant Christ, who  
(B 2.) lies before her; near her, the infant John. On can-  
vas, 0,45 h., 0,36 w.

### Same Artist. (?)

121. The Holy Family. On canvas, 1,51 h., 1,27 w.  
(34 d.) Obtained 1724, through Leplat. Inven. 1722. A. 1565.

122. A young woman under an apple-tree, surrounded  
(34 b.) by fruit. The fruit painted by

**Carlo di Fiore**, also called *Distelblum*; born at Mastricht,  
1653; died at Rome, 1695. On canvas, 1,31 h.,  
0,97 w.

Purchased in Rome, together with a companion pic-  
ture, in 1749 by Siegm. Striebel for 45 Scudi.

### School of Maratti.

123. A dead hare with game on a table; a cat enters  
(38 b.) through a window; a boy is inciting a dog to  
follow her. On canvas, 1,35 h., 0,95 w.

Obtained in Italy in 1741 by Rossi as a picture by  
Mr. Davidde; the figures by Maratta. Price 230 Thlr.  
Inven. 8vo.

### Berettoni (Nicolo).

Born at Montefeltro, 1637; died, 1682. Pupil of Carlo  
Maratti and Simon Cantarini.

123a. The Nativity; entire figures. On the other side,  
 (22 a.) the Baptism of Christ. On copper, 0,73 h., 0,36 w.  
 From the reserved pictures 1861.

**Rossi (Pasquale)**, surnamed *Pasqualino*.

Born at Vicenza, 1641; died after 1718.

124. The Adoration of the Shepherds. On canvas, 0,26 h.,  
 (5 b.) 0,32 w.

125. John the Baptist preaching to the people. On canvas,  
 (1 a.) 0,485 h., 0,64 w.

**Gabbiani (Antonio)**.

Born at Florence, 1652; died 1726.

126. Christ at the table of Simon the Pharisee. On  
 (34 b.) canvas, 0,95 h., 1,39 w.

**Chiari (Giuseppe)**.

Born at Rome, 1654; died there, 1727.

127. The Adoration of the Magi; signed: IOSEPH  
 (38d.) CLARVS PINGEBAT ANNO MDCCXIV. On  
 canvas, 2,45 h., 2,81 w.

**Battoni (Pompejo Girolamo)**.

Born at Lucca, 1708; died at Rome, 1787.

128. John the Baptist. On canvas, 1,20 h., 1,86 w.  
 (B 2.)

129. The penitent Magdalene. On canvas; same size as  
 (B 1.) the former. *very fine*  
 Copied for Frederick II. of Prussia by Dietericy in 1757.

130. The fine Arts: Painting, Sculpture and Architecture.  
 (B 1.) On canvas, 1,00 h., 0,74 w.

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# The Ferrarese and Lombard Schools.

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## Dossi (Dosso).

Born at Dosso in Ferrara about 1479; died after 1560.  
(Ferrarese School.)

131. Justice with the scales and fasces. On canvas,  
(D 1.) 2,02 h., 1,05 w.

Mod. purchase, as an original in [the catalogue of Modena.]

✓ 132. Diana and Endymion. On canvas, 0,95 h., 1,54 w.  
(32 c.) Mod. pur. as Parmegianino.

✓ 133. One of the Hours with the chariot of Apollo. On  
(32 c.) canvas, 0,88 h., 1,55 w.  
Mod. pur. as Garofalo.

134. Peace with the horn of plenty and war-torch rever-  
(D 1.) sed. On canvas, 2,10 h., 1,12 w.  
Mod. pur. as an original.

135. The holy fathers, Gregory, Augustine, Ambrose  
(D 3.) and Jerome. Above in a glory, God the Father,  
blessing the Virgin. On wood, 3,59 h., 2,05 w.  
✳ (II. 7.)  
Mod. pur. as original.

✓ 136. A dream. On canvas, 0,80 h., 1,50 w.  
(32 d.) Mod. pur. as Garofalo.

✓ 137. Judith with the head of Holofernes. On canvas,  
(38 c.) 1,35 h., 1,05 w. *gomm fuor*  
Mod. pur. as Parmegianino.

School of **Dosso Dossi.**

✓ 138. The same subject as No. 135, treated in a similar  
 (32 d.) manner. On canvas, 1,56 h., 1,18 w.  
 Procured by Leplat in 1725, as Ann. Carracci. Old  
 inven. 1722.

139. Christ as a child, teaching in the temple. On  
 (1 b.) canvas, 0,67 h., 0,85 w.  
 Mod. pur. Restored by Palm. in 1826.

**Tisio** (Benvenuto), called *Garofalo* or *Garofolo*.

Born at Garofolo in Ferrara, 1481; died Sept. 6., 1559.  
 (Ferrarese School.)

140. Mars, Venus and Amor. On canvas, 1,30 h., 2,40 w.  
 (D 1.) Mod. pur.

141. Neptune and Pallas. On canvas, 2,11 h., 1,38 w.  
 (D 1.) \* (II. 17.)  
 Marked 1512 Nov. (The features of Neptune are said  
 to be those of Andrew Doria.) Mod. pur.

142. The marriage of Bacchus and Ariadne. Painted from  
 (B 1.) a drawing by Raphael. (See Vasari, *Vita di Garofalo*,  
 Ed. di Siena, pag. 331.) On canvas, 2,18 h., 3,13 w.  
 Mod. pur.

143. The Virgin handing the Child to St. Cecilia, who kneels  
 (2 b.) before her; behind the latter, SS. Bernhardin, Antonius  
 and Geminianus. On wood, 0,86 h., 0,66 w.  
 Mod. pur.

144. The Holy Family. On wood, 0,56 h., 0,41 w.  
 (1 a.) Mod. pur.

145. The Virgin kneeling in adoration before the sleeping  
 (D 2.) Infant; an angel shows her the crown of thorns  
 and sudarium. Above, a glory of angels with instruments  
 of torture, and the inscription: Tuam  
ipsius animam gladius pertransivit. On canvas,  
 2,43 h., 1,25 w.  
 Restored in 1856 by Schirmer. From the church of  
 the Padri scalzi in Ferrara. Cat. Guar. See Vasari, *Vita*  
*d. P.* pag. 330.

146. The Virgin with the Child surrounded by angels  
(D 3.) with musical instruments, appears to the SS. Peter,  
Bruno and George. On canvas, 2,81 h., 1,48 w.

Signed: BENVENV. GAROFALO MDXXX. DEI. (?)  
According to Vasari originally painted for the church  
S. Spirito at Ferrara. Purchased by Sigm. Striebel in  
Rome 1749, for 300 Scudi. Restored by Palmaroli in 1825.  
Transferred from wood to canvas by Renner in 1838.

*Same Artist. (?)*

147. The Virgin with the Infant Jesus in her arms;  
(1 a.) St. Catherine gives the Child a ring; Joseph stands  
near. On wood, 0,69 h., 0,535 w.

Marked MDXXXVII. Mod. pur. as Garofalo.

**Grandi (Ercole.)**

Born at Ferrara, 1491; died, 1531.

(Ferrarese School.)

148. Christ led away to be crucified. On wood, 0,35 h.,  
(1 b.) 1,18 w.

149. Christ on the Mount of Olives, taken prisoner. The  
(1 b.) companion picture to No. 148; same size. On wood.

According to Vasari, the predella of the principal  
altar of S. Giovanni in Monte at Bologna. Purchased  
by Guarienti from the Sacristy of the above mentioned  
church in 1750.

**Borgognone (Ambrogio),**

Flourished about 1500.

(Lombard School.)

✓ 150. The Virgin Mary in white drapery adoring the  
(32 b.) Infant Christ, who lies before her; above, God the

Father surrounded by a glory of angels. In tempera. On canvas, 1,48 h., 1,04 w.

Purchased in 1851, from the estate of the Art-dealer Casp. Weiss for Thlr. 130.

**Allegri** (Antonio), surnamed *Correggio*.

Born at Correggio, near Modena, in 1494; died there, March 5, 1534.

(Lombard School.)

✓ 151. (D 1.) The Virgin Mary with the Child enthroned, and blessing St. Francis; behind him, St. Antony of Padua. On the other side, John the Baptist and St. Catherine. On wood, 2,94 h., 2,40 w. \* (I. 1.)

Signed: ANTOIVS Restored by Palm. in 1827.

(sic.) DE  
ALEGRIS  
•P•

✓ 152. (D 1.) The Virgin Mary with the Child, in a glory, surrounded by angels, rests on clouds over the Saints Sebastian, Geminianus and Rochus. On wood, 2,69 h., 1,59 w. \* (I. 3.)

Formerly less carefully preserved, this picture has been several times restored, first by Flaminio Torre, then by Palmaroli and finally in 1858 by Schirmer.

✓ 153. (2 c.) St. Magdalen reading. On copper, 0,29 h., 0,39 w. \* (I. 4.)

This picture was stolen from the gallery by J. G. Wogaz, Oct. 22. 1788.

154. 5 angels Adoration of the Child  
many holding the Child back  
2 women looking on; one of one holding him  
as of day. 2 figures. 1 man 27

✓ 154. The Adoration of the Shepherds. World renowned.  
(D 1.) as "La Notte". On wood, 2,59 h., 1,88 w. \* (II. 1.)

According to Pungileoni, painted for the High-Altar in the Chapel of St. Prospero at Reggio, at the request of Alberto Pratonero, who paid therefor 208 Lire di moneta (about Thlr. 140 or 20 guineas) Oct. 14, 1522. According to Wagen, the picture was not finished till 1528, and the above mentioned sum was only a partial payment. It was copied by Paris Nogari in 1745 for the Modena Gallery. Restored by Palmaroli in 1827, and by Schirmer in 1858.

✓ 155. The Virgin with the Infant Christ on a throne; on her right, St. Geminianus and John the Baptist; on her left, SS. Peter the Martyr, and George. On wood, 2,83 h., 1,88 w. \* (I. 2.)

This picture was injured in packing, and by the length of time during which it remained in the case at Königstein in 1759; it was afterwards restored by Hartmann and in 1858 by Schirmer.

156. Correggio's physician. On wood, 0,83 h., 0,695 w.  
(2c.) \* (II. 2.)

1827 restored by Palmaroli; in 1857 by Schirmer.  
Nos. 151—156, from the Mod. purchase.

### School of Correggio.

157. St. Margaret. On wood, 0,685 h., 0,53 w.  
(2c.) From the Gallery of the Duc de Tallard in Paris 1756; known as "La Liseuse". Taken from the reserved pictures in 1854. Restored by Schirmer.

158. Amor making his bow. On canvas, 1,38 h., 0,67 w.  
(D 1.) From the Grand-Duke of Florence. Old inven., 1722.  
A. No. 30.

### Old copies after Correggio.

159. The Virgin Mary with the Child; in the background Joseph at work. On wood, 0,36 h., 0,255 w.  
(2c.) By Kindermann. Old inven. 1722. The original is in the National Gallery in London.

160. The Betrothal of St. Catherine with the Infant  
 (B 1.) Christ. On canvas, 1,02 h., 1,01 w.

Mentioned in the old inven. as a copy. The original is in the Louvre at Paris.

**Carpi** (Girolamo).

Died at Ferrara 1556.

(Ferrarese School.)

161. Venus and Cupid on a shell drawn by swans. On  
 (E 2.) canvas, 2,65 h., 1,43 w.  
 Mod. purchase.

**Mazzuoli** (Francesco), named *Parmegianino* or *Parmesano*.

Born at Parma, 1503; died at Casal maggiore 1540.

(Lombard School.)

162. St. Sebastian and St. Francis before a throne, on  
 (C 2.) which is seated the Virgin with the Child. On  
 wood, 1,68 h., 0,97 w. \* (I. 5.)  
 Cat. Guarienti, dal General Braun No. 442.

163. The Virgin with the Child over the heads of St.  
 (D 4) Stephen, John the Baptist, and the donee, a priest.  
 On wood, 2,51 h., 1,60 w.  
 Mod. purchase.

164. The Madonna and Child whose left hand rests on  
 (B 2.) a globe, while the right hand holds up a rose;  
 hence known as the "Madonna della Rosa". On  
 wood, 1,14 h., 0,90 w. \* (II. 3.)

Originally painted for Pietro Aretino, afterwards destined for Clemens VII. Purchased in 1752 by Crespi from the prelate Dion. Zani in Rome for 5000 Scudi.

165. The rape of Ganymede. On canvas, 0,81 h.,  
 (1b.) 1,465 w.

Mod. purchase.

### School of Parmegianino.

166. The Virgin, with the Infant Jesus on her lap,  
 (2b.) sitting in a dark landscape; near her stands the  
 young John. On canvas, 0,47 h., 0,37 w.

Purchased by V. Rossi in 1741 from General Braun  
 (Browne?) for Thlr. 400. Cat. Guar.

### Mazzuoli (Girolamo).

Born at Lazzaro near Parma; died after 1566.

(Lombard School.)

167. St. George kneeling before the Virgin and the  
 (B 2.) Child, who puts a golden chain on him; on the  
 right, the young John. On canvas, 1,56 h., 1,33 w.  
 ♦ (II. 4.)

Mod. purchase. Copy of an altar-piece by A. Allegri  
 in Rio near Correggio.

168. An opportunity; an allegory. A youth standing  
 (D 4.) on a ball near a precipice, holds a knife in his  
 right hand. A female figure stands behind him.  
 On canvas, 2,11 h., 1,11 w.

Mod. purchase. Designated in Cat. Guar. as "Fortune".

### Abbate (Nicolo dell').

Born at Modena, 1512; died in France after 1570.

(Lombard School.)

169. The martyrdom of SS. Peter and Paul. On wood,  
 (D 1.) 3,67 h., 1,98 w. ♦ (I. 6.)

Mod. purchase. Painted in 1547 for the church of  
 the Benedictines, S. Pietro, in Modena.

### Scarsella (Hippolito), surnamed Scarsellino.

Born at Ferrara; died 1620.

(Ferrarese School.)

170. The flight into Egypt. On canvas, 0,54 h., 0,79 w.  
 (1a.) Restored by Palmaroli.

171. The Virgin with a sewing cushion on her lap, is looking at the Child, who is assisting Joseph at his work. On canvas, 0,54 h., 0,795 w.

Restored by Palm. in 1826. Both from the Collection of the Abbatte Branchetta in Bologna.

172. The Madonna and Child, to whom St. Catherine hands a palm; before them kneels St. Carl Borromaeus. On canvas, 1,94 h., 2,16 w. ♦ (II. 27.)

Mod. pur. Cat. Guarienti 118.

173. The Virgin with the Child on her lap; at her side, SS. Francis, Clara and Catherine of Siena. On copper, 0,35 h., 0,28 w.

From Casa Ghislieri in Bologna. Cat. Guar. In the inventory of 1754, mentioned as Mastelleta, (Giov. Andr. Donducci).

### Schidone (Bartolomeo).

Born at Modena, 1560; died, 1616.]

(Lombard School.)

174. Repose during the flight to Egypt. On wood, (35 a.) 0,42 h., 0,53 w.

### Amerighi (Michel Angelo), named *da Caravaggio*.

Born at Caravaggio, 1569; died at Porto Ercole, 1609.

(Lombard School.)

✓ 175. St. Sebastian. On canvas, 1,25 h., 0,98 w.

(F 1.) Mod. pur. as Spagnoletto, perhaps more correctly.

✓ 176. A young foot-soldier cheated by two older companions at cards. On canvas, 0,94 h., 1,36 w. ♦ (II. 28.)

Obtained in 1748 from the Gallery in Prague by Gialdi and Guarienti.

✓ 177. A guard-room with foot-soldiers. Some playing cards, others looking on. On canvas, 1,68 h., 2,37 w.

✓ 178. A gypsy fortune-teller and foot soldiers. On canvas, 1,37 h., 2,03 w.  
(F 1.)

Obtained in Prague 1748; taken from the reserved pictures in 1860; restored by Schirmer.

179. A girl reading. On canvas. 0,74 h., 0,61 w.  
(33 c.) From Prague in 1748; taken from the reserved pictures in 1856.

*Same Artist. (?)*

180. Peter denying Christ. On canvas, 1,27 h., 1,76 w.  
(34 c.) Mod. pur.

181. Two young girls playing at cards with a man. On  
(34 c.) canvas 1,23 h., 1,72 w.

**Lanfranco** (il Cavaliere Giovanni di Stefano).

Born at Parma, 1581; died 1674.

(Lombard School.)

182. The penitent Peter. On canvas, 1,57 h., 1,15 w.  
(F 2.) \*

Purchased in Prague by Riedel in 1742.

183. Four old sorcerers. On canvas, 0,95 h., 1,17 w.  
(33 c.) Obtained in 1742 in Prague through Riedel.

**Cairo** (Francesco).

Born at Varese; died at Milan, 1674.

(Lombard School.)

184. Venus, with a dart in her hand kneeling on a bed;  
(2 b.) behind her stands Apollo; before sits Cupid playing  
on a lyre. On copper, 0,425 h., 0,27 w.  
Obtained through Rossi. Inven. 8vo.

**Cittadini** (Pietro Francesco), named *Milanese*.

Born at Milan, 1615; died, 1682.

(Lombard School.)

185. Hagar, to whom an angel points out a spring. On  
(32 d.) canvas, 0,93 h., 1,25 w.

Purchased by Leplat in 1725 as Mola. Old inven. 1722.

186. An angel conducts Lot and his daughters from  
(33 c.) Sodom. On canvas. Same size as the former.

Purchased by Leplat in 1725 as Lucchese. Old  
inven. 1722.

187. A dead hare and game. On canvas, 0,81 h., 1,29 w.  
(50 a.) Purchased by Rossi in 1741 for Thlr. 200.

**Ghisolfi** (Giovanni).

Born at Milan, 1623; died there, 1683.

(Lombard School.)

188. The ruins of Carthage. Marius with several com-  
(51 b.) panions is sitting on a stone. In front, on a frag-  
ment stands: CARTHAGO HIC FUIT. On canvas,  
1,17 h., 1,67 w.

Purchased by V. Rossi in 1741 from Casa Grimani  
Calergi. The figures are said to be by Salvator Rosa.

189. Ruins of fallen palaces. On canvas, 1,02 h., 1,37 w.  
(34 b.) Obtained as above.

190. Vessels in a sea-port, and laborers at work. On  
(36 c.) canvas, 1,17 h., 1,66 w.

Purchased by Rossi in 1741 with the last two, as Lismann.

**Triva** (Antonio).

Born at Reggio, 1626; died 1699 in the employ of the  
Elector of Bavaria.

(Lombard School.)

191. Cupid wiping the feet of Venus. In the back-  
(C 1.) ground, a satyr. On canvas, 1,90 h., 1,65 w.

From Poland, as copy in van Dyck's style. Old  
inven. 1722.

**Viviani** (Ottavio).

Born at Brescia, 1650.

(Lombard School.)

192. A collection of columnar buildings; among them  
(49 b.) the Pantheon in Rome. On canvas, 1,77 h., 2,28 w.

Purchased by V. Rossi in Venice in 1741.

193. Ruins; in the distance the Capitol at Rome, and  
 (49 c.) the columns of the temple of Jupiter Tonans. On  
 canvas 1,21 h., 1,69 w.

Obtained by Rossi in Venice, 1741.

**Ghislandi** (Victor).

Born at Bergamo; died there in 1738.

(Lombard School.)

194. Copy after Rembrandt's own portrait. (?) On can-  
 (H 1.) vas 0,72 h., 0,59 w.

Bought in 1742, by Dinglinger. Inven. 8vo.

**Pagani** (Paolo).

Born at Milan, 1661; died, 1716.

(Lombard School.)

195. The penitent Magdalen. On canvas, 1,13 h., 1,49 w.  
 (34 a.) \*

Obtained through Leplat in 1725. Old inven. 1722.

**Paltronieri** (Pietro), named *il Mirandolese*.

Born at Mirandola, 1673.

(Lombard School.)

196 and 197. Ruins of palaces. On canvas, 0,92 h.,  
 (50 b.) 0,79 w.

Both purchased by V. Rossi in Venice in 1741, for  
 Thlr. 200.

**Magnasco** (Alessandro), surnamed *Alessandrino*.

Born at Genoa, 1681; died, 1747.

198. Nuns in a choir. On canvas, 0,90 h., 0,72 w.  
 (35 c.) Obtained from the Wallenstein Collection in Dux,  
 in 1741.

199. The refectory of a Capuchin monastery. On canvas,  
 (35 c.) 0,89 h., 0,72 w.  
 Obtained as above.

**Roberti** (Domenico).

Born at Rome in 1690.

200. Ruins. On canvas, 0,67 h., 0,50 w.  
 (48 a.)  
 201. Same subject. On canvas, same size.  
 (50 b.)  
 202. Same subject. On canvas, 0,66 h., 0,48 w.  
 (50 b.)  
 203. Same subject. On canvas, same size.  
 (48 a.) The whole obtained through Count Wackerbarth.  
 Old inven. 1722.

**Panini** (Giovanni Paolo).

Born at Piacenza, 1691.

(Lombard School.)

204. Architectural picture. Signed: P. F. On canvas,  
 (51 c.) 1,35 h., 0,99 w.  
 205. Same subject; companion picture. On canvas and  
 (51 c.) same size.

**Crivelli** (the figures by Alessandrino).

Lived in Milan about 1700.

(Lombard School.)

206. Ruins of a semi-circular Roman building. Signed:  
 (49 b.) A. P. On canvas, 1,06 h., 1,29 w.  
 207. Ruined arches. Carpenters at work. On canvas,  
 (49 b.) 1,05 h., 1,27 w.  
 Both obtained 1741 through v. Kaiserling. Inven. 8vo.

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## Venetian School.

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### Squarcione (Francesco).

Born at Padua in 1394; died in 1474.

208. The body of the Redeemer in the Virgin's lap; at  
 (32a.) her side, John and Mary Magdalene. On wood,  
 0,68 h., 0,51 w.

Purchased by Dir. Matthäi for 40 Thlr.

### Bellini (Gentile?).

Born, 1421; died, 1507.

209. The Holy Family. On wood, 0,87 h., 0,69 w.  
 (32a.)

### Bellini (Giovanni).

Born at Venice, 1422; died, 1516.

210. Portrait of the Venetian Doge Leonardo Loredano  
 (D1.) Half-length. On wood, 0,70 h., 0,55 w.

### Catena (Vincenzo?).

Born at Treviso; painted in Venice about 1495; died  
 about 1531.

211. The Virgin and Child; SS. Margaret and Catherine  
 (D4.) of Alexandria; the abbot Antonius, and the bishop  
 Nicholas of Bari. On wood, 0,93 h., 1,37 w.

Purchased in 1725 by Leplat as Seb. del Piombo. Old  
 inven. 1722. Restored by Palm. and Renner in 1826.

### Buonconsiglio (Giov.), surnamed *Marescalco*.

Born at Vicenza, flourished about 1497.

212. The Madonna and Child, surrounded by John the  
 (D4.) Baptist, St. Francis, Joseph and St. Catherine of  
 Alexandria. On wood, 1,0 h., 1,42 w.

Purchased in 1741 by V. Rossi as Girolamo Ramanini  
 da Brescia, for 300 Thlr.

**Santa Croce (Girolamo da).**

Lived about 1530; died after 1549.

213. Mary and Joseph, surrounded by angels, adoring  
(32a.) the Infant. On wood, 0,615 h., 0,75 w.

Purchased by v. Kaiserling in 1741. Inv. 8vo.

214. The matyrdom of St. Laurence. On wood, 0,64 h.,  
(32a.) 0,79 w.

Wainscoted and restored by Schirmer in 1861.

**Cima (Giov. Battista) da Conegliano.**

Born, 1460; died about 1517.

215. Christ; the right hand raised in the act of blessing;  
(D4.) a book in the left hand. On wood, 1,53 h., 0,77 w.  
\*(II. 6.)

Falsely signed Giovanni Bellini. In 1814 it was used  
as an altar-piece in the Greek Chapel on the Brühl  
Terrace. Restored by Schirmer in 1837.\*)

✓ 216. The Presentation of the Virgin in the Temple. On  
(32a.) wood, 1,06 h., 1,46 w.

Purchased by Minelli in 1743 from a church in Venice.  
Restored by Schirmer in 1839.

**Same Artist. (?)**

217. Head of the Saviour. On wood, 0,35 h., 0,25 w.

(3 c.) Furnished by Kindermann as Leonardo da Vinci. Old  
inven. 1722.

\*) See C. H. Schier: *Die arabischen Inschriften in der Kön. Gemälde-Gallerie und dem grünen Gewölbe, ein Beitrag zu den Catalogen beider Sammlungen.*

**Barbarelli**, (Giorgio), named *Giorgione*.

Born, 1477; died, 1511.

218. Jacob saluting Rachel. On canvas, 1,47 h., 2,52 w.  
 (E4.) \* (III. 45.)

Signed: G. B. F. From Casa Malipiero in Venice. Cat. Guar. Transferred to new canvas by Palmaroli in 1827.

219. The Adoration of the Shepherds. On wood, 1,01 h.,  
 (D2.) 1,47 w.

Obtained from Casa Pisani di San Stefano as Palma Vecchio. Cat. Guar. Restored by Palm. 1827; by Schirmer 1856.

220. A man embracing a woman. On wood, 0,50 h.,  
 (E3.) 0,69 w.

Mod. purchase.

221. Portrait; said to be of Pietro Aretino. On canvas,  
 (E 2.) 0,91 h., 0,73 w.

Purchased in 1620 by G. Cartoni from the heirs of Felice Riccio. While being restored by Schirmer, it was found to be a most excellent original of this Master, which had been entirely painted over. On the back-side was found the name PETRI. ARNI EFIG. by a later hand.

*Same Artist. (?)*

221 a. Judith with the head of Holofernes. Half-length.  
 (36 d.) On canvas, 0,76 h., 0,62 w.

From the Collection Rezzonico in Venice. Price 190 Thlr.

221 b. The Judgment of Paris. On canvas, 0,53 h., 0,68 w.

(35 b.) Price 120 Thlr. This, and 221 a., purchased from the estate of Unger in Berlin in September 1869, and entered here as noted in his catalogue.

**Vecellio** (Tiziano), commonly called *Titian*.

Born at Cadore, 1477; died at Venice, 1576.

222. The Tribute Money, (il Christo della Moneta). A master piece of this Artist. Signed: TICIANUS. F. On wood, 0,75 h., 0,56 w. \* (III. 29.)

Mod. purchase. According to Vasari, painted about

1514 for Duke Alphonso I. of Ferrara on the panel of a cabinet. Restored by Palmaroli.

**223.** The Virgin and Child; at her side, John the Baptist; before her, a young woman dressed in white, as St. Magdalene; near her SS. Jerome and Paul. On wood, 1,38 h., 1,93 w. \* (II. 8.)

Obtained in 1747 from Casa Grimani dei Servi in Venice by Zanetti and Guarienti. Restored by Renner in 1839.

**224.** The Virgin with the Child and Joseph Before them in adoration, Alphonso I., Duke of Ferrara, Lucrezia Borgia his wife, and his son (???). On canvas, 1,17 h., 1,60 w. \* (I. 10.)

Mod. purchase. Restored by Palm. in 1826.

**225.** Cupid crowning Venus with a wreath, as she lies on a couch; at her feet sits a young man playing on a lute.\* On canvas, 1,38 h., 2,04 w.

Obtained in 1731 by Leplat. Inven. 8vo. A. 2249.

**226.** Portrait of a young lady in a red dress, holding in her hands a vase. On canvas, 1,01 h., 0,88 w. \* (III. 38.)

Purchased by Leplat in 1731. Inven. 8vo. Restored by Palm. in 1826.

**227.** Portrait of a noble lady in a black dress. On canvas, 1,02 h., 0,87 w. \* (I. 11.)

Mod. purchase. Restored by Palm.

**228.** Portrait of an unknown man, with a palm branch in his hand. On canvas, 1,38 h., 1,16 w.

\*) According to an old tradition, Philip II. of Spain. In 1747 this picture was sent to the palace in Warsaw as a copy, which Guarienti had pronounced it to be, together with other copies; it was, however, fortunately returned to the Gallery in 1751. See Riedel's *Tagebuch*.

From Casa Marcello in Venice. Cat. Guar.  
Signed :

MDLXI.

ANNO . . . . . NATVS  
 ÆTATIS SVÆ XLVI.  
 TITIANVS PICTOR ET  
 AEQVES CÆSARIS.

(Aretin, born, 1492; died, 1556.)

✓ 229. (E 3.) Portrait of a young girl with light hair, and in a white dress, holding in her right hand a fan. On canvas, 1,02 h., 0,88 w. \* (I. 12.)

Mod. purchase. Painted for Alphonso I. of Ferrara, as the mistress of Titian. (See Abridgment.) Restored in 1827 by Palm.

230. (E 4.) Portrait of Lavinia, Titian's daughter. On canvas, 1,01 h., 0,86 w. \* (I. 13.)

Signed: LAVINIA TIT. V. F. AB. EO. P. Mod. purchase. Restored by Palm. in 1826.

*Same Artist. (?)*

231. (E 2.) Portrait of a Venetian lady; in her right hand she holds some fur with a marten's head. On canvas, 1,35 h., 0,90 w.

Mod. purchase. Restored by Palm. in 1826.

### Copies after Titian.

232. (5a.) Venus sitting on a couch; Cupid holds a mirror before her. The original, formerly in the Barbarigo Palace in Venice, is now in St. Petersburg. On canvas, 1,16 h., 1,01 w.

Purchased in 1748 by P. Gialdi and Guarienti from the Royal Gallery in Prague as an original. Restored by Palm. in 1827.

233. (37a.) Duplicate of the above. On canvas, 1,28 h., 0,94 w. Purchased by V. Rossi in 1741 as an original for 200 Thlr.

234. (37b.) The young Tobias with the Angel. On canvas, 1,70 h., 1,17 w.

235. Venus embracing Adonis, and endeavouring to  
(38 b.) detain him. On canvas, 1,90 h., 1,68 w.

Purchased by L. Rossi as Beverenzo (?) Old inv. 1722.

Fine copy, probably by Sassoferato.

236. Venus sleeping; the right arm thrown back over  
(E 3.) her head. On canvas, 1,08 h., 1,74 w.

Purchased by Kindermann as an original. Old inven.  
1722. At the feet of Venus sat a Cupid, which was so much  
injured, that the traces were entirely removed. Restored  
by Schirmer.

237. Christ with the disciples at Emmaus. On canvas,  
(36 b.) 1,70 h., 2,40 w.

Purchased in 1748 by Gialdi and Guarienti from the  
Gallery in Prague as an original. Perhaps a copy also  
by Sassoferato.

238. Venus and Adonis. On canvas, 1,37 h., 1,59 w.  
(36 a.) In 1856 taken from the reserved pictures.

### **Vecellio (Francesco) da Cadore.**

Born at Cadore, 1475; died there, 1560.

239. Pilate presenting Christ to the people. On canvas,  
(35 a.) 0,85 h., 0,76 w.

240. Wanting.

### **Palma (Jacopo), commonly called Palma Vecchio.**

Born about 1480 at Serinalto; died, 1528.

241. Portrait of a woman, whose right hand rests on a  
(33 c.) mirror; behind her, stands a man. On canvas,  
0,86 h., 0,74 w.

242. The Infant Christ on the Virgin's lap caresses the  
(4 c.) young John; Joseph and St. Catherine stand near.  
On wood, 0,76 h., 1,06 w.

Obtained through Leplat. Old inven. 1722. Restored  
in 1827 by Palm. and Renner; in 1838 by Schirmer.

**243.** The three Sisters. On wood, 0,89 h., 1,23 w. \*(III.44.)  
 (4a.) Purchased in 1743 by Algarotti under the name of "The three Graces", from the Procuratessa Cornaro della Cà grande, for 600 ducats d'or. Restored in 1838 by Schirmer.

**244.** Venus lying on white drapery; in the back-ground, a landscape. On canvas, 1,14 h., 1,84 w.  
 (E 3.) Bought by Kindermann in 1728 for 2000 Taleri, according to a bill of the picture. Old inven. 1722.

**245.** The Madonna and Child; before her stands John the Baptist; both hold a scroll with writing upon it; between them is St. Catherine. On wood 0,67 h., 0,98 w.  
 (4c.) Obtained in 1741 by Guarienti from Casa Pisano di S. Stefano. This picture, together with Nos. 258, 264 and 271 purchased for 353 sequins.

**246.** The Madonna and Child; at her side, Elisabeth and the infant John with a scroll, on which are the words: *Ecce agnus Dei*. In front, St. Catherine and Joseph. On wood, 1,08 h., 1,35 w.  
 (4c) Purchased by Rossi in 1739 as Titian for 350 Thlr. Inven. 8vo.

**Palma** (Jacopo), the Younger; named *Palma Giovine*.  
 Born, 1544; died, 1628.

**247.** The Presentation of Mary, when twelve years old, (C 2.) at the Temple. On canvas, 1,80 h., 3, 52 w.  
 Mod. purchase.

**248.** St. Sebastian. On canvas, 1,66 h., 1,16 w.  
 (F 4.) Purchased in 1743 by Algarotti from Count Giovanelli in Venice for 40 ducats d'or.

**249.** The Crucifixion of the Apostle Andrew. On canvas, (D 2.) 1,64 h., 2,23 w.  
 Purchased in 1742 from de Bray's estate, Paris, for 2000 livres.

**250.** Wanting.

**Marcone** (Rocco). (?)

Lived in Treviso about 1500.

**251.** Christ bearing his Cross. On canvas 0,88 h., 1,09 w.  
 (32d.)

**Regillo** (Giovanni Antonio), commonly called *Licinio da Pordenone*. (?)

Born at Pordenone, 1484; died at Ferrara, 1550.

252. A woman in mourning-dress. On canvas 0,59 h.,  
(E3.) 0,55 w. \* (III. 3.).

(Erroneously considered to be Cornara, queen of Cyprus.)

✓ 253. The Calling of Matthew to be an Apostle. On can-  
(37 b.) vas, 1,0 h., 1,19 w.

Mod. purchase.

**Licini** (Bernardino),

about 1533; a relative of the preceding (?)

254. Portrait of a noble Venetian lady. On canvas,  
(E2.) 0,99 h., 0,83 w.

Signed: B. LICINI. F. MDXXXIII. As Ritratto di  
Donna Olympia. Man. Tiz. Old inven. 1722. Restored  
in 1861 by Schirmer.

**Buonvicino** (Alessandro) named *il Moretto da Brescia*.

Born about 1490; died, 1560.

✓ 254a. The Virgin Mary as she appeared in 1523 to the  
(D2.) peasants of Monte Caitone\*) in the province of  
Brescia, for the purpose of averting the pest. On  
canvas, 2,12 h., 1,44 w.

Above, at the left is the following inscription on a  
dark back-ground:

IMAGO  
BEATAE MARIAE VIRG.  
QUAE

MENS. AUGUST. MDXXXIII. *Caitone*  
~~CAITONE~~ AGRI BRIXANI PAGO  
APPARUIT  
MIRACULOR. OPERATIONE  
CONCVRSE POP.  
CELEBERRIM.

Purchased in 1868 from the v. Quandt Collection.  
Price 2000 Thlr.

\*) "Paitone" says Ridolfi in his biography of Moretto, whom  
he calls Allessandro Moretti; *Maraviglie dell'arte* T. I. p. 248.

### Bordone (Paris).

Born about 1500; died about 1570.

255. Apollo with the lyre, between Marsyas and Midas.  
 (4a.) On canvas, 0,99 h., 0, 82 w.  
     Restored by Palm.

✓ 256. Diana, with a javelin in her left hand, holds with  
 (D4.) her right two dogs by a leash. A nymph hands  
     her a stag's head. On canvas, 1,10 h., 1,82 w.

### Same Artist. (?)

257. The Virgin adoring the Child lying before her. On  
 (4 b.) wood, 0,51 h., 0,38 w.  
     Purchased by Leplat as Titian. Old inven. 1722.

258. The Holy Family. On the right, St. Jerome; behind  
 (D 4.) him, St. Elisabeth. On canvas, 1,13 h., 1,50 w.  
     Purchased in 1741 by Guarienti from Casa Pisani di  
     S. Stefano in Venice.

### Artist unknown. (According to Hirt: Paris Bordone). (?)

259. Samson slays the Philistines with the jaw-bone of  
 (D 2.) an ass. On canvas, 1,54 h., 2,21 w.

### Campagnola (Domenico).

Lived in Padua about 1517.

260. Generosity; a woman sitting on a throne dispensing  
 (38d.) money. Clare-obscure. On canvas, 1,27 h., 1,07 w.  
     From the Collection of the Marchese Mantova in  
     Padua. Mentioned in Cat. Guar. as Dom. Carpioni.

### Bembi (Bonifacio).

Born about 1500; died about 1562.

261. The Finding of Moses. On canvas, 1,40 h., 1,0 w.  
 (D2.) Purchased by Leplat as Titian. Old inven. 1722.

✓ 262. The Virgin and Child, who turns towards St. Catherine. St. Antony, the hermit, and Joseph on the other side. On canvas, 1,09 h., 1,53 w.

Purchased by V. Rossi in 1741, as Giorgione. Price, 300 Thlr.

263. Christ imparting a blessing to the world. On canvas, 0,80 h., 0,67 w.

*Same Artist. (?)*

264. Lazarus raised from the dead. On canvas 1,32 h., (32 c.) 2,01 w.

Obtained through Guarienti in 1741 from Casa Pisani di S. Stefano in Venice. Restored by Palm. in 1827.

**Lanzani** (Polidoro), also called *Polidoro di Venezia*.

Lived about 1550.

265. A Venetian nobleman dedicates to the Madonna his child, which he gives to St. Joseph; on the right, stands Magdalene, who hands the Infant Christ a little wreath. In the back-ground, the protecting angel. On canvas, 1,32 h., 1,76 w.

Obtained by Guarienti in 1741, from Casa Pisani di S. Stefano in Venice.

266. The Betrothal of St. Catherine of Siena with the Infant Christ; at their side St. Andrew. On canvas (C1.) 1,07 h., 1,33 w.

**Morone** (Giovanni Battista).

Born at Albino, near Bergamo; flourished about 1553; died, 1578.

267. Portrait of a man; his right hand resting on his (E 4.) side. On canvas mounted on wood, 1,10 h., 0,78. Restored by Palm. in 1826.

**Ponte** (Jacopo da), called *Bassano*.

Born, 1510; died, 1592.

268. The Children of Israel passing through the wilderness. (4 a.) On canvas, 1,25 h., 1,77 w.

269. Noah surrounded by all kinds of animals, going  
(4 b.) into the ark. On canvas 1,23, h., 1,79 w.  
Purchased through V. Rossi from the Collection of  
the Abbate Ricci in Venice.

270. The young Tobias returning home with his flocks  
(E 4.) and possessions. On canvas 1,78 h., 2,76 w.  
Purchased in 1747 by Zanetti and Guarienti from Casa  
Grimani dei Servi in Venice.

271. The Passage of the Children of Israel through the  
(E 4.) wilderness. On canvas, 1,82 h., 2,78 w.  
Similar to No. 268.

272. Lot fleeing with his family and possessions from So-  
(35 c.) dom. On canvas, 1,41 h., 1,29 w.  
Purchased in 1748 by Gialdi and Guarienti from the  
Royal Gallery in Prague.

273. Moses smiting the rock for water. On canvas,  
(4 c.) 1,12 h., 1,75 w.  
Obtained by Zanetti and Guarienti in 1747 from Casa  
Grimani dei Servi in Venice.

✓ 274. The Announcement to the Shepherds. On canvas.  
(34 c.) 1,33 h., 1,83 w.  
Acquired in 1744 through Rossi from Casa Grimani  
Calergi.

275. The Conversion of Saul. On canvas, 1,83 h., 1,12 w.  
(35 d.) Acquired in 1741 through V. Rossi from Casa Grimani  
Calergi; price 310 Thlr.

### Ponte (Francesco da), called *Bassano*.

Born, 1550; died, 1592.

276. Christ drives the money-changers out of the Temple.  
(35 d.) On canvas, 0,68 h., 0,85 w. \* (II. 13.)  
Signed: FRANC. BASS. F. Mod. purchase.

277. The Adoration of the Shepherds. On canvas, 0,68 h.,  
(4 b.) 1,10 w. \* (II. 14.)  
Purchased by V. Rossi from the Casa Grimani Calergi  
in 1744.

✓ 278. The Assumption of the Virgin. On canvas, 1,74 h.,  
 (37 b.) 1,18 w.

279. Christ appears to Mary Magdalene as a gardener.  
 (35 d.) On canvas, 0,78 h., 1,18 w.  
 Purchased in Paris by Le Leu in 1742 for 800 Livres.  
 Taken from the reserved pictures in 1856.

**Ponte (Leandro da), named Bassano.**

Died in Venice, 1623.

280. Christ healing a blind man. On wood, 0,69 h.,  
 (4 b.) 0,88 w.  
 Purchased in 1741 by V. Rossi in Venice.

281. Noah taking all kinds of animals into the ark. On  
 (35 c.) canvas, 1,29 h., 1,17 w.

282. Christ bearing the Cross. On canvas, 0,82 h.,  
 (D 1.) 0,68 w.

Signed, on the right arm of the Cross:

LEANDER A PONTE BASS<sup>o</sup> EQVES.

< F >

Purchased by Rossi in Venice in 1741 for 100 Thlr.

283. A Doge of Venice of the house Cicogna. On canvas,  
 (C 2.) 1,34 h., 1,12 w.  
 Signed: LEANDER BASS. FACIEBAT.

284. The wife of the above Doge. On canvas, 1,36 h.,  
 (C 2.) 1,12 w.

Signed: LEANDER BASS. F.

Both acquired in 1744 by Rossi from Casa Grimani  
 Calergi in Venice. Cat. Guar.

285. Said to be the portrait of the Artist, who sits at a  
 (D 2.) table. On canvas, 0,93 h., 1,08 w.  
 Signed: LEANDER A PONTE BASS<sup>o</sup> EQVES F.  
 Also purchased by V. Rossi in 1744. Price 50 Thlr.  
 Restored by Palm. 1827.

✓ 286. A man, a woman and a boy feeding sheep. On can-  
 (37 d.) vas, 0,32 h., 0,45 w.  
 From the Kunstkammer. Old inven. 1722. Partly  
 repainted by Dietrich.

**Robusti (Jacopo), commonly called *Tintoretto*.**

Born at Venice, 1512; died, 1594.

✓ 287. The Virgin and Child, surrounded by angels enthroned in a nimbus on a half-moon, and adored by St. Barbara, St. Catherine, and two bishops. On canvas, 4,57 h., 2,35 w.

From the reserved pictures 1872.

✓ 287 a. The Virgin with the Child and St. Catherine; before them kneels an admiral of the republic of Venice. On canvas, 1,02 h., 1,55 w.

From the reserved pictures in 1853. Restored by Schirmer.

288. A stern man in a arm-chair; behind him stands a youth. On canvas, 0,98 h., 1,20 w.

Purchased in 1748 by Gialdi and Guarienti from the Royal Gallery in Prague. Restored in 1826 by Palm.

289. A knight in a gondola, steered by an oarsman, liberates two naked women from a tower. On canvas, 1,49 h., 2,48 w.

From the reserved pictures in 1861.

290. The overthrow of the rebel angels. On canvas, 3,18 h., 2,20 w.

Restored and transferred to new ~~frame~~ canvas in 1838.

291. The nine Muses and the Graces on Parnassus; above them Apollo. On canvas, 2,13 h., 3,25 w.

Painted for the Emperor Rudolf II. Brought from Prague by Joh. Georg I. Placed in the Gallery in 1725 by Leplat; taken from the Kunstkammer.

292. Several women with musical instruments. On canvas, 1,41 h., 2,12 w.

Cat. Guarienti 301. Obtained from the Gallery in Prague as Tintoretto. Restored by Palm.

293. The Adulteress before Christ. On canvas, 1,88 h.,  
 (E 3.) 3,55 w. \* (II. 11.)

Obtained from the Royal Gallery in Prague in 1748  
 by Gialdi and Guarienti.

**Copy after Robusti** (Domenico).

Born at Venice, 1562; died, 1637. Son of the former.

294. Susannah preparing for the bath. In the back-  
 (38 c.) ground, the two Elders. On canvas, 2,17 h., 1,59 w.

Purchased by Leplat, as Bathsheba by Jacopo Tintoretto. Old inven. 1722.

**Schiavone** (Andrea Medola; called: lo).

Born at Sebenico, 1522; died, 1582.

295. The dead Christ, supported by an Angel and Joseph  
 (5 c.) of Arimathea. On canvas, 1,07 h., 0,885 w.

Purchased by Gialdi and Guarienti in 1748 from the  
 Royal Gallery of Prague.

296. The Madonna and Child, who embraces the young  
 (2 a.) John. On canvas, 0,865 h., 0,69 w.

Purchased by Algarotti in 1743 from the Procuratessa  
 Cornara della Cà grande in Venice for 28 ducats d'or.

**Marescalco** (Pietro), called *la Spada* or *lo Spado*.

Born at Feltre; lived about 1576.

297. The queen of Sheba before Solomon. On wood,  
 (36 d.) 0,70 h., 0,57 w.

298. Herodias bearing the head of John. On canvas,  
 (38 d.) 0,89 h., 0,89 w.

Signed: PETRVS DE MARISCHALis P. MDLXXVI.  
 Both pictures purchased in 1748 by Bernardo Benzoni  
 in Venice with ten others, for 1210 Fl.

**Caliari** (Paolo), surnamed *Veronese*.

Born at Verona, 1528\*); died in Venice, 1588.

299. The Adoration of the Magi. On canvas, 2,05 h.,  
 (E 1.) 4,48 w. \* (I. 14.)

Mod. purchase. Restored in 1837 by Schirmer.

\* ) According to Ridolfi in 1532.

✓ 300. The Marriage at Cana. On canvas, 2,05 h., 4,51 w.  
 (E1.) \*

✓ 301. Mod. purch. Transferred to new canvas by Palm. in 1827.  
 The Madonna and Child between John the Baptist  
 (E3.) and St. Jerome. Faith, Love, and Hope conduct  
 the Cocina Family (?) before her throne. On can-  
 vas, 1,65 h., 4,16 w. \* (I. 15.)

✓ 302. Mod. purchase. As the family of Paolo Veronese.  
 Restored in 1827 by Palm.; in 1856 by Schirmer.  
 Christ bearing his Cross. On canvas, 1,61 h., 4,09 w.  
 (E3.) \*

✓ 303. Mod. purchase. Restored by Schirmer in 1857.  
 (D3.) The Centurion of Capernaum beseeching that his  
 servant may be healed. On canvas, 1,77 h., 2,75 w.  
 Obtained by Zanetti and Guarienti in 1747 from Casa  
 Grimani dei Servi in Venice. Restored by Schirmer in 1857.

✓ 304. The Finding of Moses. On canvas, 1,76 h., 2,75 w.  
 (D3.) Painted for Duke William of Mantua and restored  
 by Palm. 1827

✓ 305. Susannah ~~in~~ the bath. On canvas, 1,26 h., 1,06 w.  
 (C3.) Obtained in 1742 by Rigaud and Le Leu from the  
 Carignan Collection in Paris for 4500 Livres.

306. The good Samaritan. On canvas, 1,67 h., 2,53 w.  
 (E4.) Mod. purchase.

307. Christ crucified between the two thieves; his  
 (4a.) mother sinks fainting into the arms of John and  
 one of the Maries. On canvas, 0,47 h., 0,35 w.  
 Obtained in 1741 by V. Rossi from Casa Grimani  
 Calergi in Venice. Price 600 Thlr.

308. The Crucifixion of Christ. On canvas, 0,985 h., 0,765 w.  
 (4a.) Purchased by Riedel in Prague in 1743 for 1000 Thlr.

309. Christ with the disciples at Emmaus. On canvas,  
 (E2.) 1,19 h., 1,81 w.  
 Mod. purchase. Restored by Palm.

310. The Resurrection of Christ. On canvas, 1,36 h.,  
 (C1.) 1,02 w.

311. The death of St. Catherine of Alexandria. On  
(4 b.) canvas, 0,655 h., 0,81 w.

Purchased in 1742 by de Brays and Araignon from  
the Carignan Collection in Paris. Price 4000 Livres.

✓ 312. Venus and Adonis. On canvas, 0,77 h., 0,71 w.  
(4 b.)

313. Leda and the swan. On canvas, 1,07 h., 0,92 w.  
(C 3.) Purchased by V. Rossi from Casa Grimani Calergi in  
Venice in 1744.

314. Portrait of Daniel Barbaro, Patriarch of Aquileja.  
(E 2.) On canvas, 1,33 h., 1,02 w. \* (II. 10.)

Obtained by V. Rossi from Casa Grimani Calergi in  
Venice in 1744. Restored by Palm.

✓ 315. The Presentation of the Infant Jesus in the Temple.  
(C 3.) On canvas, 1,83 h., 4,15 w.

Purchased in 1747 by V. Rossi from Casa Bonfadini  
in Venice. According to Guarienti, by Carletto Caliari;  
according to Rumohr, by Paolo Farinato.

#### *Same Artist. (?)*

316. Europa on the bull surrounded by her companions.  
(36 a.) On canvas, 3,21 h., 2,89 w.

Purchased in 1745 by Algarotti from the daughter  
of the Art-dealer Negrenzi in Venice for 300 sequins.

#### **Caliari (Carletto).**

Born in 1572; died, 1596.

317. Allegorical picture. On canvas, 1,68 h., 2,32 w.

(38 d.) Purchased by Riedel in Prague, 1743, as *Paolo Veronese*  
for 1000 Thlr.

318. The Holy Family. On canvas, 1,68 h., 1,34 w.

(35 a.) According to Guarienti, by Gabriele Caliari, brother  
of Paolo; from the Collection of the Abbate Caliari in  
Venice.

319. The Baptism of Christ. On canvas, 1,05 h., 1,02 w.  
 (35 d.) Purchased by Riedel in Prague, 1743, as *Paolo Veronese*.  
 Price 1000 Thlr.

### School of P. Veronese.

320. Adoration of the Magi. On canvas, 1,07 h., 0,82 w.  
 (4 a.) Mod. purchase.

✓ 321. Portrait of a boy of noble family. On canvas, 0,545 h.,  
 (4 b.) 0,41 w.  
 From Prof. Steinla's Collection.

### Copy after P. Veronese.

322. Venus and Adonis. On canvas, 1,48 h., 1,88 w.  
 (30 c.)

### Fassolo (Giovanni Antonio).

Born at Pavia; lived about 1518.

323. Portrait of a richly dressed Venetian lady. On can-  
 (E 3.) vas, 1,33 h., 1,10 w.

Obtained by V. Rossi in 1743 from Casa Grimani Ca-  
 lergi. Restored by Palm. in 1827.

### ✓ Same Artist. (?)

324. Christ's entry into Jerusalem. On canvas, 0,54 h.,  
 (35 c.) 0,98 w.  
 Purchased by Rossi in 1741, as *Paolo Veronese* for  
 500 Thlr.

325. Adoration of the Wise Men from the East. On  
 (35 c.) canvas, 0,55 h., 0,98 w.  
 Purchased, as above, as *Salvator Rosa*, for 300 Thlr.

### Porta (Giuseppe), named *Salviati*.

Born 1520; died about 1572.

326. The dead Christ, held by angels. On canvas, 1,07 h.,  
 (3 c.) 0,87 w. \* (II. 12.)  
 Obtained in 1743 from the Carignan Collection in  
 Paris. Restored by Palm. 1826.

### Same Artist. (?)

327. Three angels supporting the dead Christ. On copper,  
 (3 b.) 0,245 h., 0,1975 w.

**Muziano** (Girolamo). Attributed to  
Born, 1530; died, 1590.

328. St. Francis kneeling in prayer before a crucifix.  
(35 b.) On copper 0,535 h., 0,395 w.  
Purchased in 1742 by Le Leu in Paris, as *Domenichino*,  
for 1000 Livres.

**Ridolfi** (Claudio).

Born at Verona; died at Corinaldo 1644.

329. The Annunciation. On canvas, 0,70 h., 0,56 w.  
(33 d.) Obtained by Kindermann. Old inven. 1722; later,  
taken from the Royal Chapel for the Gallery.

**Turchi** (Alessandro), called *l'Orbetto*.

Born, 1582; died at Verona, 1648.

330. The Nativity. On slate, 0,455 h., 0,38 w.  
(2 b.) Signed: ALEXANDER D. TVRCIS. F.

331. Simeon in the Temple, holding the Infant Christ in  
(33 d.) his arms. On copper, 1,06 h., 0,81 w.  
Signed: ALEXANDER VERONENSIS. F.  
Purchased in 1743 by de Brays from the Carignan  
Collection, for 500 Livres.

332. Christ crowned with thorns, holding a reed in his  
(3 b.) bound hands. Oval, on slate, 0,15 h., 0,11 w.

333. The Martyrdom of St. Stephen. On amethyst. Elliptical  
(32 b.) form, 0,25 h., 0,33 w.

334. The Trinity. On black slate, 0,335 h., 0,28 w.  
(2 c.)

335. The Virgin offering her breast to the Infant Jesus.  
(2 c.) On slate, 0,255 h., 0,185 w.

Obtained through Kindermann. Old inven. 1722.

✓ 336. Venus holding the dead body of Adonis in her lap.  
 (2c.) On black slate, 0,27 h., 0,345 w. \* (II. 15.)  
     Purchased by De Brays in Paris, 1742, from the Collection of M. Dubreuil.

337. The Judgment of Paris. On wood, 0,59 h., 0,83 w.  
 (C1.) From the Collection of Senator Isolami in Bologna.

✓ 338. Venus finds Adonis dead. On canvas, 0,66 h., 0,90 w.  
 (36a.) From the Wallenstein Collection, 1741.

*Same Artist. (?)*

339. David with the sword and head of Goliath. On  
 (C3.) canvas, 1,27 h., 1,15 w.  
     From Poland, as an original by an unknown artist.  
     Old inven. 1722.

**Varotari (Alessandro), named Padovanino \*).**

Born, 1590; died, 1650.

340. Judith with the head of Holofernes. On canvas,  
 (5c.) 1,30 h., 0,94 w.  
     Purchased by Leplat in 1725. Old inven. 1722.

341. Cleopatra. On canvas, 1,09 h., 0,92 w.  
 (33c.) Purchased as the above, as *Discipul di Tiziano*.

342. Lucretia. On canvas, 1,09 h., 0,93 w.  
 (33c.) Obtained as above.

343. A Head; a study. On canvas, 0,41 h., 0,285 w.  
 (5c.) Purchased by Kindermann, as Salviati. Old inv. 1722.

**Liberi (Pietro).**

Born at Padua about 1600; died at Venice, 1677.

344. The Judgment of Paris. On canvas, 1,97 h., 1,66 w.  
 (E8.) Obtained by Kindermann. Old inven. 1722.

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\*) Descended from the Weihrotter family in Augsburg. His father, Darius, changed his German name on removing to Padua.

345. Youth protected by Wisdom. On canvas, 1,19 h.,  
 (5a.) 1,01 w.

Obtained as above.

**Vecchia (Pietro della).**

Born at Venice, 1605; died there, 1678.

346. Portrait of Chevalier Bayard (?) On canvas, 1,17 h.,  
 (37c.) 0,99 w.

From Casa Gheltof in Venice. Cat. Guar.

347. An old woman with three children, one of whom  
 (33d.) she is striking with a slipper. On canvas, 0,99 h.,  
 1,16 w.

348. A mailed warrior with a red flag. On canvas,  
 (33c.) 1,16 h., 0,92 w.

Obtained by Bernardo Benzoni in Venice. See Nos. 297  
 and 298.

349. Saul with the head of Goliath; behind him, David.  
 (33c.) On canvas, 1,18 h., 1,01 w.

Obtained by Mordax. Old inven. 1722.

350. A fortune-telling scene. On wood, 0,17 h., 0,27 w.  
 (36d.)

**Carpione (Giulio).**

Born at Venice, 1611; died at Verona, 1674.

351. Latona changes the fishermen, who refuse to give  
 (8c.) her drink, into frogs. On canvas, 1,09 h., 1,325 w.

Purchased in 1738 by L. Rossi. Inv. 8vo.

352. The nymph Coronis, pursued by Neptune, is meta-  
 (3a.) morphosed by Minerva into a white crow. On can-  
 vas; same size as the preceding.

Purchased in 1744 by V. Rossi from Casa Grimani  
 Calergi in Venice.

353. Bacchus and Ariadne with their train. On canvas,  
 (37a.) 1,10 h., 1,53 w.

Obtained by Leplat in 1725. Old inven. 1722.

✓ 354. Fauns and bacchantes under a tree; a bacchante  
 (34d.) and a faun dancing. On canvas, 1,17 h., 1,52 w.  
 Obtained as above.

**Ferabosco (Girolamo).**

Born at Padua; painted about 1630 in Venice.

355. A young woman endeavouring to elude the grasp  
 (E3.) of Death. On canvas, 0,74 h., 0,60 w.  
 Mod. purchase, as *Guido Cagnacci*.

**Celesti (Andrea).**

Born at Venice, 1639; died there, 1706.

✓ 356. The massacre of the Innocents. On canvas, 2,72 h.,  
 (E1.) 4,34 w.  
 Obtained by Kindermann. Old inven. 1722.

✓ 357. The Israelites bringing their gifts to make the  
 (E1.) golden calf. On canvas, 1,49 h., 2,01 w.  
 Obtained in 1725 by Leplat. Old inven. 1722.

358. Bacchus and Ceres. On canvas, 1,78 h., 1,90 w.  
 (E3.) Obtained as above.

**Pozzo (Andrea).**

Born at Trient, 1642; died in Venice, 1709.

359. The Infant Christ asleep. On canvas, 0,72 h., 0,95 w.  
 (34c.)

**Bellucci (Antonio).** Sponsored by the Elector Johann  
 Wilhelm of the Palatinate.

Born at Venice, 1654; died, 1725.

360. Venus feeding a white dove; at her side Cupid.  
 (37b.) On canvas, 1,35 h., 1,78 w.  
 Obtained by Leplat in 1731. Old inven. 1722.

361. The Virgin wrapping the Infant Christ in swaddling clothes. On canvas, 0,71 h., 0,56 w.  
 (3a.)

**Trevisani (Francesco).**

Born at Capo d'Istria, 1656; died in Rome, 1746.

362. The massacre of the Innocents at Bethlehem. On  
 (E1.) canvas, 2,48 h., 4,66 w.

Purchased in 1745 by Algarotti in Venice, as *Luca Giordano*. (?)

✓ 363. The Holy Family. On wood, 0,40 h., 0,32 w.  
 (35 b.) Purchased in 1743 by Algarotti in Venice.

✓ 364. Repose on the flight into Egypt. On canvas, 2,47 h.,  
 (F4.) 2,78 w.

✓ 365. The Virgin showing the Infant Christ to the young John. On canvas, 0,97 h., 0,74 w. \* (III. 19.) *g 5-61*  
 (F2.) Purchased in 1743 by Rigaud in Paris, for 1500 Livres.

366. The Virgin and Child, whose hands are kissed by  
 (2a.) Elisabeth. On canvas, 0,65 h., 0,50 w.

367. Christ on the Mount of Olives. On canvas, 0,46 h.,  
 (2c.) 0,645 w.

Obtained in Poland, as *Carlo Marotti*. Old inven. 1722.

✓ 368. St. Anthony of Padua heals a wounded man by  
 (2b.) prayer. On canvas, 0,77 h., 0,34 w.

369. Ecstasy of St. Francis. On canvas, 0,75 h., 0,63 w.  
 (C2.) Purchased by Siegmund Striebel in 1751.

**Artist unknown.**

369a. Portrait of a man. On canvas, 0,68 h., 0,51 w.

(4b.) From the Rezzonico Collection in Venice. Purchased in September 1869, from the estate of Unger in Berlin. Price 120 Thlr.

369b. Portrait of a man. Three-quarter length. This picture resembles a portrait of Macchiavelli (1469—1527), which has been engraved from a painting by Santi di Tito. On canvas, 1,01 h., 0,685 w.  
 (3b.) Purchased as above. Price 120 Thlr.

370. Madonna and Child and St. Anna. On canvas,  
(37d.) 0,49 h., 0,38 w.

**Ricci (Bastiano).**

Born at Venice, 1662; died at Belluno, 1734.

371. A Sacrifice. On canvas, 0,56 h., 0,73 w.  
(5a.)

372. Similar subject to the above. On canvas, 0,56 h.,  
(5a.) 0,72 w.

Both purchased in 1748 by Algarotti from Zanetti in  
Venice, for 100 sequins.

373. The Ascension. On canvas, 2,71 h., 3,04 w. ♦ (III. 16.)  
(37c.) From the Catholic Church. Old inven. 1722.

**Diziani (Gasparo). Scholar of *Bastiano Ricci*.**

Died in Venice, 1767.

373a. An artist painting a portrait from life. (Caricature.)  
(35c.) On canvas, 0,85 h., 0,73 w.

**Ricci (Marco).**

Born at Belluno, 1679; died, 1729.

374. A champaign country; in the middle-ground, a  
(34a.) town with a bridge leading to it. On canvas,  
0,98 h., 1,52 w.

375. A landscape; in the fore-ground, St. Jerome. On  
(38a.) canvas, 1,49 h., 1,13 w.

376. Companion piece. The penitent Magdalene. On  
(38a.) canvas, 1,45 h., 1,11 w.

377. A landscape; in the middle-ground, a tower and a  
(38a.) river, spanned by a bridge. On canvas, 0,98 h.,  
1,30 w.

378. A landscape. A laden mule and its driver coming  
(38a.) over a hill. On canvas, 0,97 h., 1,30 w.

379. A landscape. In the fore-ground, a stream, in which  
(36b.) some cattle are standing. On canvas, preceding size.

380. A landscape with mountains and buildings in the distance. A sleeping shepherd is lying near a group of trees. On canvas, 1,27 h., 1,29 w.

381. A landscape; in the fore-ground, a large fountain; farther off, a lime-kiln. On canvas, 1,25 h., 1,24 w.

382. A winter landscape. On canvas, 1,00 h., 1,46 w.  
(34 a.)

383. Mountain scenery with a brook. On canvas, 0,98 h.,  
(38 c.) 1,31 w.

Nos. 374, 377—382, purchased in 1738 by Rossi in Venice. Inven. 8vo.

**✓ Carlevaris (Luca), da Casa Zenobio.**

Born at Udine, 1665; died at Venice, 1708.

384. View of the Palace of the Doges in Venice, and the landing of the Imperial Ambassador, Count Colloredo. On canvas, 2,59 h., 1,30 w.  
(37 c.)

**Molinari (Giovanni Battista).**

Born, 1636; lived in Venice about 1660.

385. Noah drunken with wine. On canvas, 2,02 h.,  
(34 a.) 2,37 w.

Purchased in 1741 by Rossi in Venice, Inv. 8vo.

**Molinari (Antonio).**

Born at Venice, 1665; still living in 1727.

386. Cupid asleep; Psyche regards him by lamp-light.  
(35 a.) On canvas, 1,88 h., 1,65 w.

**✓ Negri (Pietro).**

Lived in Venice about 1673.

387. The dying Agrippina is brought before her son Nero. On canvas, 1,37 h., 1,64 w.  
(37 c.)

Bought by Rossi in 1731, as *Jordan*. Inv. 1722. A.2307.

**Piazzetta (Giovanni Battista).**

Born at Venice, 1682; died 1754.

388. Abraham's Sacrifice. On canvas, 1,53 h., 1,16 w.  
(36 d.) From the Wallenstein Collection in Dux, 1741.  
Inven. 8vo.

389. David with the head of Goliath. On canvas, 0,84 h.,  
(34d.) 0,99 w.

390. A Standard-bearer. On canvas, 0,88 h., 0,72 w.  
(36b.) Both purchased by Algarotti in Venice, 1743.

### Migliori (Francesco).

Born at Venice, 1684; died there, 1734.

391. Bacchus and Ariadne. On canvas, 2,98 h., 4,04 w.  
(37b.) From the palace of the Crown Prince. Old inven. 1722.

392. Europa sitting on the bull, which is crowned with  
(37a.) wreaths by her companions. On canvas, 2,99 h.,  
4,04 w.

393. Wanting.

394. Abraham's Sacrifice. On canvas, 2,64 h., 1,99 w.  
(35a.) Nos. 392 and 394 purchased by Kindermann. Old  
inven. 1722.

395—397 wanting.

### Eismann (Carl), named Briseghella.

Born at Venice, 1679; adopted son of J. A. Eismann.

398. Fierce combat under the walls of a fortress. On  
(28d.) canvas, 0,68 h., 1,39 w.

Purchased in Prague by Riedel in 1742.

✓ 399. A sharp engagement of cavalry. On canvas, 0,375 h.,  
(28b.) 0,73 w.

✓ 400. Cavalry combat not far from the walls of a town.  
(28b.) On canvas; preceding size.

Both purchased in 1741 by V. Rossi, as "del padre  
*Giacomo Borgognon*" for 230 Thlr.

401. A Battle-field. An officer is giving orders. On can-  
(28d.) vas, 0,95 h., 1,56 w.

**Nogari (Giuseppe).**

Born at Venice, 1700; died there, 1763.

402. A miser pouring money out of a purse, and holds  
 (5c.) a key in his hand. On canvas, 0,75 h., 0,59 w.

403. An old man with a fur cap, holding a pair of spec-  
 (5c.) tacles and a sheet of paper. On canvas, 0,76 h.,  
 0,60 w. \* (III. 50.)

404. An old man with a black cap, holding a pair of  
 (5a.) spectacles. On wood, 0,61 h., 0,45 w.

405. An old woman, warming her hands over a pan of  
 (5a.) coals. On wood, 0,60 h., 0,435 w. \* (III. 50.)

406. An old man with gray hair and beard. On canvas,  
 (35 b.) 0,87 h., 0,73 w.

407. St. Peter. On canvas, 0,85 h., 0,61 w.

(5c.) Nos. 402—407 purchased by Algarotti in Venice in  
 1743 from the Artist, for 15 Ducats d'or each.

**Nazari (Bartolo).**

Born at Bergamo, 1699; died in Venice, 1758.

408. Portrait of an old man. Bust. On canvas, 0,49 h.,  
 (5a.) 0,38 w.

409. Portrait of an old woman. On canvas, preceding  
 (5a.) size.  
 Both purchased by Algarotti in Venice 1743, for  
 15 Ducats d'or each.

**Diamantini (Giovanni Giuseppe), *il Cavaliere*.**

Born in the Romagna; lived in Venice about 1740.

410. David with the head of Goliath. On canvas, 1,18 h.,  
 (38d.) 0,86 w.

411 and 412, wanting.

## **Rotari (Pietro), Count.**

Born at Verona, 1707; died in St. Petersburg, 1762.

413. Repose on the flight to Egypt. Night-piece. On  
(33a.) canvas, 2,71 h., 2,07 w.

414. St. James. On canvas, 0,54 h., 0,44 w.  
(37d.)

415. St. Francis. On canvas, 0,45 h., 0,35 w.  
(37d.)

416. St. Magdalene. On canvas; preceding size.  
(5b.)

417. Prince Albert, brother of the Elector Frederick of  
(33a.) Saxony, later known as the Duke of Teschen. On  
canvas, 1,06 h., 0,88 w.

418. Prince Charles, afterwards Duke of Courland. On  
(33a.) canvas; preceding size.

419. Portrait of one of the Electoral Family of Saxony.  
(33d.) On canvas, 0,85 h., 0,69 w.

420. Portrait of Frederick Christian, Elector of Saxony.  
(33a.) On canvas, 1,04 h., 0,85 w.

421. Portrait of Prince Xaver, brother of the preceding  
(33b.) Elector. On canvas, 1,07 h., 0,86 w.

422. Princess Elisabeth. On canvas, 1,07 h., 0,88 w.  
(33b.)

423. Prince Clement; afterwards Elector of Treves. On  
(33b.) canvas, 1,07 h., 0,87 w.

424. Princess Kunigund. On canvas; preceding size.  
(33a.)

## **Venetian School.**

✓ 425. Venus. On canvas, 1,33 h., 2,04 w.  
(38b.) Purchased by V. Rossi, as, *del Fasolo*. (Titian's style.)  
Inv. 8vo.

This gallery contains the following  
purchased pictures as well as  
others.

62

✓ 426. The Holy Family. On canvas, 0,77 h., 1,01 w.  
(32b.) Purchased by V. Rossi, as Paolo Veronese. (?)

✓ 427. Venus. On canvas, 0,61 h., 0,74 w.  
(35c.) Same face as u 25. but did } 141.

428. Portrait of a lady in a dress of cloth, woven with  
(4b.) gold. On canvas, 0,67 h., 0,58 w.  
From the Green Vaults, as a painting by Van Dyk.  
Old inven. 1722.

429. St. Thomas, receiving the girdle of the Virgin Mary.  
(36d.) On canvas, 2,75 h., 1,18 w.

✓ 430. The Betrothal of St. Catherine. On canvas, 0,87 h.,  
(32a.) 0,79 w.  
From the reserved pictures in 1855. Restored by  
Schirmer.

✓ 431. Allegory. A sketch for a ceiling. On paper, 1,26 h.,  
(36a.) 0,79 w.  
From the reserved pictures in 1861. g ord

### Artists unknown.

✓ 432. The Archangel Michael. On canvas, 1,05 h., 0,76 w.  
(38a.)

✓ 433. Icarus receiving wings from his father Daedalus.  
(38d.) On canvas, 1,14 h., 0,98 w.  
Obtained by Leplat in 1731. Inv. 8vo.

✓ 434. The adulteress before Christ, On canvas, 1,10 h.,  
(38c.) 1,32 w.  
Taken from the Kunstkammer, as Pordenone's style.  
Old inven. 1722.

# Bolognese School.

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## Raibolini (Francesco), named *Francia*.

Born at Bologna between 1450 and 1453; died there Jan. 6, 1517.

435. Adoration of the Magi, and the shepherds. On wood, (1 a.) 0,41 h., 0,59 w.

436. The Virgin and Child, who holds a bird in his hands; (1 a.) near him the infant John. On wood, 0,57 h., 0,47 w.

Both mentioned in the *Abridgment* of 1782, as Pietro Perugino.

437. The baptism of Christ. On wood, 2,09 h., 1,72 w.

(D 3.) Signed: FRANCIA AVRIFEX BON. F. M. V. VIIII. According to Vasari, this picture was formerly in Modena; it is not, however, mentioned in the list of our pictures purchased in Modena. It was damaged during the bombardment of Dresden in 1760 by a fragment of a shell.

## Longhi (Luca).

Born at Ravenna, 1507; died, 1580.

✓ 438. A Holy Family. On canvas, 0,87 h., 0,72 w.  
(32 a.)

## Fontana (Prospero).

Born at Bologna, 1512; died, 1570.

439. The Holy Family with St. Cecilia and St. Catherine. (35 a.) On wood, 0,74 h., 0,62 w.

## Pellegrini, named *Tibaldi*.

Born at Bologna, 1522; died at Milan, 1592.

440. St. Jerome with an angel. On canvas, 1,73 h., 1,35 w.  
(38 b.)

**Sammacchini (Orazio).**

Born at Bologna, 1532; died, 1577.

**441.** The Holy Family; St. Catherine kneels at the side.

(2 b.) On wood, 0,95 h., 0,75 w.

From the Collection of the Marchese Monti in Bologna.

**Procaccini (Camillo).**

Born at Bologna, 1546; died at Milan, 1626.

**✓442.** St. Rochus healing people infected with the plague.

(F 3.) On canvas, 3,31 h., 4,76 w. \*

Mod. purchase. Restored in 1839 by Schirmer. This picture, and No. 452, were painted for the Canonicus Brami, who presented them to the fraternity of St. Rochus in Reggio.

**Procaccini (Giulio Cesare).**

Born at Bologna, 1548; died in Milan, 1626.

**443.** A man leaping into a boat with a woman in his arms. Below him lies a wounded man. On canvas, 2,65 h., 2,49 w.

Mod. purchase. As *Ratto di Elena* by Cav. Liberi.

**444.** The Virgin kneeling; the Infant Christ clings to her and extends his hands towards some fruit, which an angel holds in a basket. On the left, Joseph. On wood, 1,62 h., 1,08 w. \*

(F 3.) (I. 17.) Purchased by J. Perodi in 1728. Old inven. 1722. From the Belgioioso Collection in Milan. Cat. Guar.

*School of this Artist.*

**445.** Similar composition to the preceding. On canvas, (38 b.) 0,78 h., 0,97 w.

**Fontana (Lavinia).**

Born, 1552; died at Bologna, 1602. Daughter of Prospero Fontana.

**446.** The Holy Family. On wood, 0,40 h., 0,32 w.

(3 b.) From the Collection of the Abbate Branchetta in Bologna. Signed indistinctly: LAVINIA PROSPERI FONTANAE . . . . FACIEBAT A<sup>o</sup> MD . . . .

**Carracci (Lodovico).**

Born at Bologna, 1555; died, 1619.

✓ 447. Christ crowned with thorns, supported by angels.  
 (F 2.) On canvas, 0,85 h., 1,00 w. \* (I. 18.)  
 Mod. purchase, as Annibale Carracci.

448. Repose on the flight into Egypt. On canvas,  
 (2 a.) 0,73 h., 0,50 w.  
 Purchased in 1742, as Annibale Carracci by De Brays  
 from the Carignan Collection in Paris.

**Carracci (Annibale).**

Born at Bologna, November 3, 1560; died in Rome,  
 July 16, 1609.

✓ 449. The Genius of Fame. On canvas, 1,74 h., 1,14 w.  
 (F 3.) \* (II. 19.)  
 Mod. purchase, as, *il Valore*.

450. The Assumption of the Virgin. On canvas, 3,81 h.  
 (F 1.) 2,43 w. \* (I. 19.)  
 Dated: M.D.LXXXVII. Mod. purchase. Painted for  
 the fraternity of St. Rochus in Reggio.

✓ 451. (F 3.) The Evangelist Matthew, St. Francis and John before a throne, on which is seated the Virgin with the Infant Christ. On canvas, 3,84 h., 2,55 w.  
 \* (I. 20.)  
 Signed: HANNIBAL CARRACTIVS BON. F.  
 MDLXXXVIII. Mod. purchase.

452. (F 3.) St. Rochus dispensing alms. On canvas, 3,31 h., 4,77 w. \* (I. 21.)  
 Mod. purchase. See No. 442.

453. (F 2.) Madonna and Child, to whom the young John brings a swallow. On canvas, 1,00 h., 0,85 w.  
 Mod. purchase.

454. (3 c.) Head of Christ. On copper, 0,515 h., 0,38 w.  
 \* (III. 5.)

455. Portrait of Giovanni Gabrielle, detto il Siello, or  
 (3b.) Mascarone, playing on a lute. He was a celebrated  
 comic actor. On canvas, 0,76 h., 0,64 w.

Mod. purchase. Mentioned in Guarienti's list as missing; it was sent later.

*Same Artist. (?)*

456. Portrait of a painter with a brush in his right hand  
 (38a.) and a cup in his left hand. On canvas, 0,62 h.,  
 0,50 w.

Mod. purchase.

457. Portrait of Antonio Carracci, natural son and pupil  
 (1c.) of Agostino, at the age of nine years. On canvas,  
 0,65 h., 0,49 w.

Mod. purchase, as a painting by Annibale Carracci.

*Carracci's School.*

*Very good*

✓ 458. Death of St. Francis. On canvas, 1,72 h., 1,20 w.  
 (F4.)

459. Same subject. On wood, 0,44 h., 0,37 w.  
 (35 b.) Mod. purchase, as an original by Annibale Carracci.

460. Descent from the Cross. On canvas, 0,68 h., 0,44 w.  
 (2b.)

461. The three Maries at the Sepulchre. On wood,  
 (2b.) 0,38 h., 0,325 w.

Purch. by Kindermann, as *Ann. Carracci*. Old inv. 1722.

462. Peter, the Apostle. On canvas, 0,65 h., 0,49 w.  
 (H1.)

463. Paul, the Apostle. On canvas, 0,65 h., 0,48 w.  
 (H1.)

✓ 464. Repose on the flight into Egypt. On copper, 0,71 h.,  
 (36 d.) 0,51 w.

Purchased by Rossi in Italy in 1741, as *A. Sacchi*, for  
 300 Thlr. Inv. 8vo.

465. A Holy Family. On copper, 0,42 h., 0,31 w.  
 (36 d.) Obtained by the Lescherinn as *Albano*. Old inv. 1722.

466. Portrait of a young man with short hair. On wood,  
 (37 d.) 0,47 h., 0,34 w.  
 From the Collection of Count Wallenstein in Dux; in  
 1741. Inven. 8vo.

### Sabbatini (Lorenzo) *da Bologna*.

Born about 1533; died in Rome, 1577.

467. The betrothal of St. Catherine with the Infant  
 (2 b.) Christ. On canvas, 0,97 h., 0,75 w.  
 From Casa Bellucci in Bologna.

### Facini (Pietro).

Born, 1562; died at Bologna, 1602.

468. Madonna and Child with many saints. On copper,  
 (3 b.) 0,42 h., 0,315 w.  
 Purchased by Kindermann, as in the style of *Parmesano*. Old inven. 1722.

469. The betrothal of St. Catherine with the Infant  
 (3 b.) Christ; near them, SS. Barbara, Apollonia and  
 Jerome. On wood, 0,26 h., 0,195 w.  
 Purchased by Kindermann, as a copy of *Parmegiano*.  
 Old inven. 1722.

### Reni (Guido).

Baptized November 7, 1575, at Bologna; died there,  
 Aug. 18, 1642, at 2 o'clock A. M.

✓ 470. Venus reposing on a couch; Cupid hands her a  
 (F 2.) dart. On canvas, 1,35 h., 1,76 w.  
 Restored by Palm.

471. Bacchus as a child, leaning against a cask, and  
 (3 a.) drinking wine from a bottle. On canvas, 0,72 h.,  
 0,56 w. \* (I. 24.)  
 Mod. purchase.

472. Ninus and Semiramis. On canvas, 3,94 h., 2,18 w.  
 (F4.) ♀ (II. 20.)

Purchased by the Canonicus Crespi from the Marchese Giov. Nicold Tanara, as "Solomon and the Queen of Sheba", for 3000 Ducats gold; as per contract dated July 13, 1752, and an accompanying certificate of the *Academici Clementini* of Bologna of its being a genuine original.

473. The Infant Christ asleep, adored by his mother.  
 (2a.) Oval, on canvas, 0,70 h., 0,90 w.

Purchased by Prince Xaver and Count Bose, Dec. 15. 1764; price, 860 Thlr.

474. Christ crowned with thorns, holding a reed in his bound hands. On copper, 0,76 h., 0,59 w. ♀ (III. 4.)

Purchased by Gialdi and Guarienti in 1748, from the Royal Gallery in Prague.

475. Christ with the crown of thorns. Companion picture to the preceding. On canvas, 0,79 h., 0,65 w.  
 (3c.)

476. The Saviour after his resurrection appearing to Mary; behind, St. Borromaeus, an angel, Adam and Eve. On canvas, 3,22 h., 1,98 w. ♀ (I. 22.)

477. St. Jerome; a cross and a stone in his hands. On canvas, 0,79 h., 0,65 w.  
 (F2.)

Purchased in Dresden, as an original picture, artist unknown. Old inven. 1722.

478. St. Jerome, St. Crispin and St. Crispinianus before a throne, on which sits the Virgin with the Infant Christ. On canvas, 3,19 h., 2,13 w. ♀ (I. 23.)

Mod. purchase. Originally painted for the altar in the chapel of the guild of shoemakers in the church St. Prospero at Reggio. It was afterwards placed by the Dukes of Modena in their gallery.

479. Christ crowned with thorns. Celebrated picture.  
 (3c.) Oval, on wood, 0,48 h., 0,365 w. ♀ (III. 26.)

Presented by His Holiness, Pope Innocent XII., to King Augustus II. Restored by Palm.

**Copy after Guido Reni, attributed to Gessi.**

480. David with the head of Goliath. On canvas, 2,33 h.,  
 (38 c.) 1,49 w.

Purchased by Riedel in Vienna, 1741. Inven. 8vo.

**School of Guido Reni.**

481. A female figure with the emblems of Samson and  
 (35 c.) Hercules. On canvas, 0,80 h., 0,65 w.  
 From Schloss Lichtenburg. Old inven. 1722.

**Zampieri (Domenico), named *il Dominichino*.**

Born, October 21, 1581, at Bologna; died in Naples,  
 April 15, 1641.

482. Charity. On canvas, 1,20 h., 1,98 w.  
 (F 2.) Purchased in 1845, from the heirs of Inspector Matthaei, for 600 Thlr.

**School of Dominichino.**

483. Four children with the emblems of the Fine Arts,  
 (38 b.) and Commerce; near, a table with a variety of  
 viands. On canvas, 1,32 h., 1,61 w.  
 Purchased in Venice by V. Rossi, 1738, as an original.  
 Inv. 8vo.

484. St. Sebastian. On canvas, 1,38 h., 0,94 w.  
 (H 4.)

485. An old man with upturned eyes. A study. On  
 (3 c.) wood, 0,515 h., 0,46 w.  
 From Prof. Steinla's Collection.

**Spada (Lionello).**

Born at Bologna, 1576; died at Parma, May 17, 1622.

486. The scourging of Christ. Half length. On canvas,  
 (5 c.) 0,69 h., 0,55 w.  
 Mod. purchase.

487. David with the head and sword of Goliath. On  
 (36 b.) canvas, 0,74 h., 0,99 w.

Mod. purchase.

✓ 488. Cupido with a leopard. On canvas, 0,87 h., 1,03 w.  
 (36 d.) Mod. purchase.

### Tiarini (Alessandro).

Born at Bologna, March 20, 1577; died, Feb. 8, 1668.

489. Medor and Angelica. On canvas, 1,05 h., 1,38 w.  
 (34 c.) \* (II. 25.)

Mod. purchase.

### Danedi (Guiseppe), named Montalti.

Born at Treviglio, 1629; died at Milan, 1689.

✓ 490. St. Anthony of Padua caressing the Infant Jesus,  
 (36 b.) who stands before him on a table. On canvas,  
 0,84 h., 0,74 w.

Mod. purchase.

### Torre (Flaminio).

Born at Bologna; died there, 1661.

491. The Holy Family. On canvas, 1,07 h., 0,88 w.  
 (38 b.) Mod. purchase.

492. St. Appollonia. On copper, 0,44 h., 0,34 w.  
 (2 b.) Mod. purchase.

493. Copy of "The Tribute Money", (*il Christo della Moneta*) of Titian. No. 222. On wood, 0,75 h., 0,565 w.  
 (4 a.) Mod. purchase.

### Albano (Francesco).

Born at Bologna, 1578; died, 1660.

494. Cupids around the statue of Amor. In the distance,  
 (3 a.) the rape of the Proserpine. On copper, 0,74 h.,  
 1,00 w. \* (II. 21.)

Mod. purchase.

495. Diana and her nymphs at a fountain in a rocky  
(3b.) grotto. In the distance, the fleeing Actaeon. On  
canvas, 0,75 h., 0,95 w.

Mod. purchase. Transferred to new canvas in 1837.

✓ 496. Galatea, surrounded by Cupids, drawn on a shell  
(F3.) by dolphins. On canvas, 1,86 h., 1,23 w.

Purchased by Kindermann. Old inven. 1722.

497. Venus and Vulcan in the fore-ground of a land-  
(3b.) scape. Cupids practising with the bow and arrows.  
On canvas, 1,39 h., 1,82 w.

Purchased by Le Leu in Paris, 1743, for 1500 Livres.

498. Diana and her nymphs; a garment hides her from  
(35b.) the view of the fleeing Actaeon. (The female figures  
were retouched by Dietrich.) On canvas, 0,76 h.,  
1,00 w.

Purchased by V. Rossi, 1741. Inv. 8vo. 480 Thlr.

499. The expulsion from Paradise. On canvas, 0,94 h.,  
(3a.) 1,27 w.

Purchased by J. A. Riedel in Vienna, 1741.

500. The creation of Eve. Round. On canvas, 0,68  
(3b.) diameter. \* (III. 33.)

Purchased by De Brays in 1742 from the Collection  
of Prince Carignan; price, 1500 Livres. Transferred to  
new canvas in 1838.

501. Angels and shepherds adore the Infant Jesus. Above  
(5b.) in a glory, angels with musical instruments. On  
copper, 0,34 h., 0,43 w.

Purchased by De Brays in Paris, 1742, from the Col-  
lection of M. Dubreuil.

502. Repose on the flight to Egypt. On canvas, 0,67 h.,  
(2a.) 0,82 w.

Purchased by De Brays in 1741, from the Carignan  
Collection in Paris, for 3000 Livres. Afterwards taken  
from the Royal Palace and placed in the Gallery.

503. The Holy Family. On copper, 0,67 h., 0,51 w.  
(2a.) Purchased by Leplat. Old inven. 1722.

**Passarotti** (Bartolomeo).

Died at Bologna, June 3, 1592.

504. Portrait of the artist with his family. On canvas,  
(32 b.) 1,03 h., 1,40 w.

From the Collection of the Marchese Monti in Bologna.

**Gessi** (Francesco).

Born at Bologna, 1588, died, 1620.

505. Magdalene with a cross in her hand. On canvas,  
(3 a.) 0,76 h., 0,63 w.

Obtained through Bernardo Benzoni in 1748, from  
Venice. See Nos. 297 and 298.

**Barbieri** (Francesco), commonly called *Guercino*.

Born at Cento, near Bologna, Feb. 8, 1591; died,  
Dec. 22, or 24, 1666.

506. Venus finds Adonis dead. On canvas, 2,09 h.,  
(F1.) 2,70 w.

507. The birth of Adonis. On canvas, 2,10 h., 2,70 w.  
(F 1.)

508. Venus discovers the body of Adonis. Cupid drags  
(F 2.) the boar by the ear before her. On canvas, 2,06 h.,  
2,52 w. \* (II. 23.)

Painted in 1647 for Cardinal Mazarin, as a companion  
picture to No. 509.

509. Cephalus weeping over the body of Procris. On  
(F 2.) canvas, 2,06 h., 2,51 w. \* (II. 22.)

Both purchased by Rigaud and Le Leu in 1744, for  
4000 Livres, from the Collection of Prince Carignan in  
Paris. Cephalus was painted in 1644 by order of the  
Marchese Cornelio Bentivoglio, for Anna of Austria,  
Queen of France, by whom it was presented to Cardinal  
Mazarin. After his death, it came into the possession  
of the Princes of Carignan.

510. Diana. On canvas, 1,28 h., 1,03 w.

(F 2.) Painted for Lorenzo Delfino in Venice. Purchased by  
V. Rossi in 1738. Inv. 8vo.

✓ 511. Queen Semiramis is informed by a messenger of the outbreak of an insurrection in Babylon. On canvas, 1,30 h., 1,78 w.

Painted for Cardinal Cornaro in Venice. Mod. purch.

✓ 512. (F4.) The wounded Dorinda in the arms of Linco, who shows her wound to Silvio. On canvas, 2,25 h., 2,94 w. \* (III. 18.)

A scene from "*Pastor Fido*" of Guarini. Painted for Count Alfonso de Novellara. Purchased in 1744 by Louis Talon in Madrid as *Correggio*.

513. (F1.) Lot and his daughters. On canvas, 1,75 h., 2,24 w. \*

(III. 18.) Purchased by Rigaud and Le Leu in 1744, from the Collection of Mons. Polignac (who had bought it in Rome for 14.000 Livres) for 4500 Livres.

514. (5 b.) St. Matthew, the Evangelist. On canvas, 0,89 h., 0,72 w.

515. (5 b.) St. Mark, the Evangelist. On canvas, 0,88 h., 0,705 w.

516. (5 b.) St. Luke, the Evangelist. On canvas, 0,875 h., 0,71 w.

517. (5 b.) St. John, the Evangelist. On canvas, 0,88 h., 0,70 w.

Nos. 514—517. Mod. purchase.

518. (3 c.) The Holy Family. On canvas, 1,14 h., 1,52 w.

519. (3 a.) St. Veronica. On canvas, 0,79 h., 0,67 w.

Obtained through Leplat, marked as "an unknown original St. Magdalen". Old inv. 1722. Designated in Cat. Guarienti as *Cremonese da Ferrara*. (?) Restored by Palm. in 1827.

*Same Artist. (?)*

520. (H4.) Ecstasy of St. Francis. On canvas, 1,64 h., 1,27 w. See No 69, concerning its purchase.

**Old copy after Guercino.**

521. Death of Dido. On canvas, 0,93 h., 1,28 w.

(32 b.) Purchased by Count Wackerbarth, as an original, 1722, Easter fair. Old inven. 1722. A. 89. The original, life size, said to be in the Palazzo Spada in Rome.

**School of Guercino. (?)**

522. Martyrdom of St. Stephen. On wood, 1,10 h.,

(36 a.) 0,88 w.

**Canlassi (Guido), called Cagnacci.**

Born at Castel San-Arcangelo, near Rimini, 1601; died at Vienna, 1681.

523. The penitent Magdalene. On canvas, 0,76 h., 0,64 w.

(H4.) Obtained through Leplat in 1725. Old inven.

**Ricchi (Pietro), called il Lucchese.**

Born at Lucca, 1506; (?) died, 1576. Pupil of Guido Reni.

524. The Betrothal of St. Catherine with the Infant Christ. On canvas, 1,41 h., 1,95 w.

Purchased by V. Rossi in 1738. Inven. 8vo. Designated as "Ann. Carrache da Paolo Veronese". (!)

**Cantarini (Simone), called da Pesaro or il Pesarese.**

Born at Oropetza, near Pesaro, 1612; died at Verona, Oct. 15, 1648.

525. Joseph fleeing from Potiphar's wife. On canvas, (F3.) 1,34 h., 1,79 w. \* (II. 26.)

Purchased in 1750 by Bianconi and Guarienti, from the Collection of the Abbate Branchetta in Bologna, for 1000 Scudi.

**Mola (Pietro Francesco).**

Born at Coldre, near Como, 1612; died at Rome, 1668.

526. Dido's death. On wood, 0,48 h., 0,65 w.  
(2c.)

527. Hero and the body of Leander. On canvas, 1,11 h.,  
(C3.) 1,59 w.

**Cignani (Carlo).**

Born at Bologna, 1628; died at Forli, 1719.

528. Joseph escaping from Potiphar's wife. On canvas,  
(3 a.) 1,00 h., 0,98 w. \* (I. 46.)

Obtained in 1754 by Pietro Guarienti from Casa Contarini in Venice for 600 sequins. Restored in 1827, by Palm. and Renner.

**Gennari (Benedetto).**

Born at Bologna, 1633; died there in 1715, as Court-painter to Charles II. of England.

529. Painting, an allegorical picture. On canvas, 2,33 h.,  
(F 1.) 1,81 w.

Purchased by De Brays in Paris as *Guercino*, 1742, Price, 1200 Livres.

**Franceschini (Marco Antonio).**

Born at Bologna, 1648; died, 1729.

✓ 530. The penitent Magdalene, surrounded by consoling  
(F 1.) women. On canvas, 2,43 h., 1,71 w. \* (III. 48.)

Purchased by C. C. Giovannini in 1756, from the Collection of the Marchese Bovi, for 400 Ducats gold.

531. The birth of Adonis. On copper, 0,485 h., 0,695 w.  
(35 a.) Purchased by De Brays in 1742, from the Carignan Collection in Paris, as *Carlo Cignani*; price, 2000 Livres.

**Dal Sole (Giuseppe).**

Born at Bologna, 1654; died, 1719.

532. Hercules spinning in the presence of Omphale. On  
(2 a.) canvas, 0,87 h., 0,67 w.

Purchased by V. Rossi in Venice, 1741, as *Annibale Carracci*.

**Crespi (Giuseppe Maria), called lo Spagnolo di Bologna.**

Born at Bologna, 1665; died there 1747.

✓ 533. The Sacrament of Matrimony. On canvas, 1,26 h.,  
(33 b.) 0,96 w.

✓ 534. The Ordination of Priests. On canvas, 1,27 h.,  
(33 a.) 0,96 w.

Born at Bologna 1665; died there, 1747.

*Crespi da. A very forcible style, some  
of his figures do not bear the same relation  
to light as those of Vecchiaro.*

76 *Saint Lucy*. *She is very much like  
Vecchiaro.*

✓ 535. Extreme Unction. On canvas, 1,27 h., 0,95 w.  
(33 b.)

✓ 536. The Sacrament of Confirmation. On canvas, 1,26 h.,  
(33 a.) 0,93 w.

✓ 537. The Sacrament of Confession. On canvas, 1,26 h.,  
(33 a.) 0,94 w.

✓ 538. The Sacrament of the Lord's Supper. On canvas,  
(33 a.) 1,27 h., 0,95 w.

✓ 539. The Sacrament of Baptism. On canvas, 1,26 h.,  
(33 d.) 0,94 w.

All from the Collection of Cardinal Ottoboni, for whom  
they were painted. Purchased by King Augustus III.  
from the Artist's estate. Price, 200 Scudi each.

✓ 540. St. Joseph. Oval; on canvas, 0,89 h., 0,72 w.  
(33 d.)

541. Adoration of the shepherds. On copper, 0,55 h.,  
(35 d.) 0,65 w.

From Casa Belluzzi in Bologna. Cat. Guarienti.

✓ 542. Madonna and Child, and the young John. On can-  
(3 b.) vas, 0,235 h., 0,20 w.

543. Ecce Homo. On canvas, 0,88 h., 0,68 w.  
(5 c.)

544. Portrait of the Imperial General Palfi. On canvas,  
(35 d.) 2,34 h., 1,35 w.

### Viani (Maria).

Born at Bologna, 1670; died, 1711.

545. Venus, lying on a blue cushion; at her side, Cupid.  
(5 b.) On copper, 0,29 h., 0,37 w. \* (III. 6.)

Restored by Renner.

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# Genoese and Neapolitan Schools.

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## Solario (Antonio de). (?)

Born at Civitâ in the Abruzzi, about 1382; died at Naples, 1455.

(Neapolitan School.)

546. Portrait of a young prince, crowned. On gold-ground. In the original frame. On wood, 0,315 h., 0,20 w.

There is a portrait, quite similar to this, nearly life size, in the Collection of the Earl of Stanhope, in England, with the inscription: LEONORA AUGVSTA (!!) (old). Leonore of Portugal, consort of Frederick III, Emperor of Germany.

547. Portrait of a youthful princess. On gold-ground. (32 a.) Companion picture to the preceding. In the original frame. On wood, preceding size.

Perhaps the portraits of Alphonso V., the Magnanimous, King of Arragon, Sicily and Naples, (ruled from 1416—1458) and Johanna II., queen of Naples. (Died, 1435.)

Purchased, June 1856, from the heirs of the Privy Counsellor von Unger-Sternberg, for 50 Thlr.

## Strozzi (Bernardo), named *il Prete Genovese*.

Born in Genoa, 1581; died in Venice, Aug. 3. 1644.

(Genoese School.)

548. Bathsheba informing David of the revolt of (F 3.) Adonijah. In the back-ground, Abishag the Shunamite. See *I. Kings*, ch. i. On canvas, 1,83 h., 1,42 w.

549. David with the head of Goliath. On canvas, 1,35 h., (F 3.) 1,04 w.

550. A woman holding a violoncello. On canvas, 1,25 h.,  
(36 c.) 0,99 w.

Both obtained in 1743 by Algarotti, from Casa Sagredo in Venice, for 58 Ducats d'or.

*Same Artist. (?)*

551. Rebecca giving water to Abraham's servants. On  
(33 c.) canvas, 1,85 h., 1,43 w.

Purchased by Leplat in 1725. Old inven. 1722.

**Stanzioni** (Massimo Cavaliere).

Born at Naples, 1585; died, 1656.

(Neapolitan School.)

552. Natural Philosophy; an allegorical figure. On can-  
(H 2.) vas, 1,27 h., 0,82 w. \* (III. 31.)

Engraved by Canale as *Dominichino*.

**Vaccaro** (Andrea).

Born at Naples, 1598; died, 1670.

(Neapolitan School.)

553. Christ, after his resurrection, appearing to Mary.  
(H 1.) In the back-ground, John the Baptist, Adam, Eve,  
and the Patriarchs. On canvas, 2,39 h., 2,55 w.  
\* (II. 36.)

Indistinctly signed: AV. F. Purchased in 1728 by  
Lor. Rossi, as the *Old and New Testaments* by Guido  
Reni. Old inven. 1722.

**Rosa** (Salvator).

Born at la Renella, near Naples, June 20, 1615, died  
in Rome, Mar. 15, 1673.

(Neapolitan School.)

554. A storm at sea by night. On canvas, 0,73 h.,  
(H 3.) 1,13 w.

Purchased by De Brays in 1742, from Araignon in  
Paris, for 2000 Livres.

555. Portrait of the Artist; an ape sits on his shoulder.  
 (35 b.) On canvas, 0,80 h., 0,66 w.  
 From the Royal Palace, 1741. Inv. 8vo.

### School of Salvator Rosa.

556. Forest landscape. On canvas, 0,73 h., 0,95 w.  
 (H3.) From the reserved pictures, 1856.

### Preti (Mattia), *il Cavaliere Calabrese*.

Born at Taverna, Feb. 24, 1613; died at Malta, Jan. 13, 1699.

(Neapolitan School.)

557. The Martyrdom of St. Bartholomew. On canvas,  
 (H4.) 1,99 h., 1,46 w. \* (I. 33.)

Purchased by Gialdi and Guarienti, 1748, from the Royal Gallery in Prague.

558. Thomas puts his finger in the scars of the Saviour.  
 (H2.) On canvas, 1,47 h., 1,99 w. \* (I. 34.)

Purchased by Riedel in Vienna, 1743. Inven. 8vo.

559. Peter delivered from prison. On canvas, 2,06 h.,  
 (H 1.) 2,58 w. \* (I. 32.)

Obtained by Bernardo Benzoni, 1748, from Casa Gheltof in Venice. See Nos. 297 and 298.

### Castiglione (Giovanni Benedetto).

Born at Genoa, 1616; died at Mantua, 1670.

560. Noah taking all kinds of animals into the Ark. On  
 (36 c.) canvas, 1,45 h., 1,94 w. \* (II. 31.)

561. Jacob and his family journeying to Canaan. On  
 (36 c.) canvas, 1,45 h., 1,93 w. \* (II. 32.)

Both from Casa Sagredo in Venice.

562. Jacob and Rachel, returning home with their possessions. On canvas, 0,97 h., 1,31 w.  
 (4a.)

Purchased in Venice by Guarienti in 1749; price 60 sequins.

*Same Artist. (?)*

563. Sheep, goats and cattle, with shepherds and their dogs in a rich landscape. On canvas, 0,94 h., 1,31 w.  
 (34d.)

1861, from the reserved pictures.

**Castiglione** (Francesco), son of *Benedetto Castiglione*.

564. Two negroes and a dwarf, who is playing with some dogs; below the dwarf stands: "*Thonino de Mantua*"; on the dish, which a dog is licking: "*A suoij colioni*". In the back-ground, the Duke of Mantua and attendants. On canvas, 2,08 h., 3,29 w.  
 (35c.)

**Biscaino** (Bartolomeo).

Born at Genoa, 1632; died there, 1657.

(Genoese School.)

565. Christ and the woman taken in adultery. On canvas, 1,45 h., 1,99 w. \* (II. 33.)  
 (F3.)

566. The Adoration of the Magi. On canvas, 0,555 h., 0,60 w.  
 (2c.)

567. The Circumcision of Christ. On canvas, 0,55 h., 0,60 w.  
 (2c.)

Both purchased by Kindermann, as *Luca Giordano*.  
 Old inven. 1722.

**Giordano** (Luca), named *Fa presto.*

Born at Naples, 1632; died there, Jan. 12, 1705.

(Neapolitan School.)

568. Hercules and Omphale. On canvas, 2,29 h., 2,84 w.  
 (H 3.) \* (I. 40.)

Signed: Luca Giordano, F. 1690. Obtained through Kindermann. Old inven. 1722. Originally painted for Don Andrea d'Avalos, Prince of Montesarchio.

569. Perseus with the head of Medusa, in combat with Phineus and his companions. On canvas, 2,55 h., 3,63 w. \* (II. 39.)

Signed: Jordanus F. Painted for the Duke of Créqui. Purchased in 1742 by De Brays, from the Carignan Collection in Paris, for 2000 Livres.

570. Bacchantes gazing at the sleeping Ariadne. On canvas, 1,82 h., 2,59 w. \* (I. 39.)

Signed Jordanus F. As *Luc. Jordan.* Old inven. 1722. A. 1572.

571. The dying Seneca. On canvas, 1,49 h., 2,27 w.  
 (H 2.) \* (I. 38.)

From the Crozat Collection, 1751. Painted by Luca in one day and night in order to surpass his rival, Francesco di Maria, a scholar of Dominichino.

572. Lucretia and Tarquin. On canvas, 1,35 h., 1,86 w.  
 (H 2.) \* (I. 37.)

Purchased by Lor. Rossi in 1728. Old inven. 1722.

✓ 573. The Rape of the Sabines. On canvas, 2,02 h., 2,29 w.  
 (H 3.) \* (II. 40.)

Obtained through Kindermann. Old inven. 1722. Originally painted for Maria Louise d'Orleans, Queen of Spain.

574. Bacchus and his attendants, accompanied by all the Olympian gods, appearing to Ariadne. On canvas, 2,61 h., 1,77 w.  
 (36 c.)

Purchased by Leplat. 1725. Old inven. 1722.

✓ 575. Abraham sending away Hagar and Ishmael. On  
 (H 1.) canvas, 1,50 h., 2,03 w.

Through Kindermann. Old inven. 1722.

✓ 576. David with the head of Goliath. On canvas,  
 (35 b.) 1,03 h., 1,28 w.

Obtained through Cardinal Salerno in 1723. Inven.  
 8vo.

577. Abraham's servant presenting the gifts of his master  
 (35 b.) to Rebecca. On canvas 1,25 h., 1,46 w. \* (I. 36.)

Obtained through Jos. Perodi. Old inven. 1722.

578. Jacob and Rachel at the well. On canvas, 2,02 h.,  
 (H 3.) 2,29 w. \* (I. 35.)

Obtained through Kindermann. Old inven. 1722.

579. The Battle of the Israelites with the Amalekites.  
 (38 c.) On canvas, 1,78 h., 2,29 w.

Signed: Jordanus F. Probably spurious.

580. Lot and his daughters. On canvas, 1,50 h., 2,01 w.  
 (34 a.) \* (II. 37.)

581. Susannah. On canvas, 1,67 h., 2,40 w. \* (II. 38.)  
 (H 1.) Signed: Jordanus F.

✓ 582. Madonna and Child. On canvas, 0,75 h., 0,63 w.  
 (35 a.)

583. The penitent Magdalene. On canvas, 1,05 h., 1,27 w.  
 (34 d.) Signed: Jordanus F.

✓ 584. The body of St. Sebastian. On canvas, 1,98 h.,  
 (H 3.) 1,49 w.

Obtained through Kindermann. Old inven. 1722.

585. A skirmish by night. On canvas 1,79 h., 2,29 w.  
 (38 a.) Purchased in 1748, together with No. 579 and 7 other  
 pictures, by Bernardo Benzoni in Venice for 1210 florins.

586. Portrait of a young man with a skull. On canvas, 0,72 h., 0,61 w.  
 (H 1.)

Placed in the Gallery in 1741, from the Royal Palace as the Artist's own portrait.

587. Portrait of a man in black costume, with a white collar and one hand. On canvas, 0,83 h., 0,65 w.  
 (35 b.)

Signed: Jordanus, indistinctly. From the reserved pictures in 1856.

**Langhetti (Giovanni Battista).**

Born at Genoa, 1634; died, 1670.  
 (Genoese School.)

588. Apollo inflicting punishment on Marsyas. On canvas, 2,08 h., 2,35 w. \* (I. 47.)  
 (F 2.)

Painted for Count Gasparo di Tievo; purchased in 1731 by Leplat. Inven. 8vo.

**Solimena (Francesco), named *l'Abbate Ciccio*.**

Born at Nocera de Pagani, Oct. 4, 1657; died at Naples, Apr. 5, 1747.  
 (Neapolitan School.)

589. The battle of the Lapithae and Centaurs. On canvas, 1,82 h., 2,73 w.  
 (H 1.)

Obtained through Leplat in 1725. Old inven. 1722.

590. The Rape of Hippodamia. On canvas, 1,17 h., 1,51 w.  
 (34 b.)

Obtained through L. Rossi in 1723. Inven. 8vo.

591. Queen Sophonisba receiving the poisoned cup from her husband. On canvas, 1,80 h., 2,30 w.  
 (38 a.)

592. Paris, Juno, and Iris. On canvas, 1,79 h., 2,29 w.  
 (H 1.) Both from the Collection of the Procurator Canale in Venice. Cat. Guarienti.

593. The Virgin and Child, and St. Francis de Paula; at the side, an angel with a boy. On canvas, 0,99 h., 0,98 w. \* (II. 41.)

✓ 594. Death of St. Francis. On canvas, 1,00 h., 1,00 w.  
 (H 1.) Both purchased in 1745 by V. Rossi from Casa Widmanni in Venice, for 200 Sequins.

✓ 595. Mater Dolorosa. On canvas, 0,54 h., 0,43 w.  
 (3 c.)

**Paccia** (Pietro), scholar of *Solimena*.

596. Copy of No. 593. On canvas, 0,76 h., 0,66 w.  
 (32 a.)

**Unknown.** Artist of the School of *Solimena*.

✓ 597. Madonna. On canvas, 0,48 h., 0,36 w.  
 (37 d.)

**Conca** (Bastiano).

Born at Gaeta, 1676; died, 1764.  
 (Neapolitan School.)

598. Herod inquiring of the three Wise Men the purpose of their journey to Bethlehem. On canvas, 2,48 h., 4,14 w.  
 (H 3.)

Obtained in 1743 through P. Guérin and V. Rossi.  
 Inven. 8vo.

**Artist unknown** (Bronzino?).

599. David and Goliath. On wood, 1,10 h., 1,55 w.  
 (32 d.) From the Stallgebäude, as in the style of *Raphael*.  
 Old inven. 1722.

## Spanish School.

**Pedro Ruiz.** (?)

600. Christ bound to a pillar; before him kneels St. Peter in episcopal vestments. On wood, 1,73 h., 0,72 w.  
 (J. 2.)

Purchased under this name, which, however, does not occur in the work of Cean Bermudez entitled : *Diccionario historico etc.* Passavant in the *Deutsche*

*Kunstbl.* for the year 1853, No. 11, mentions a picture in the Cathedral in Cordova, dated 1475, and signed: "Pedro de Cordova pitor", which is, perhaps, by the above master.

In the Museum of Madrid, there is no picture by this master, who reminds one of Alunno (Umbrian School) and Fr. Francia.

Inscription on the picture in Gothic letters:

I esta : pieca : dexo : pero : ruiz guarnicioner'o : q̄ :  
dios : perdone : en : gloria : y : alavanca : de : dios : m -  
o : señor : y : de : su : gloriasa (sic) : madre.

The word "*dexo*" (*fundavit*) makes it more probable, that Pedro Ruiz was not the painter but the donor of the picture, especially as "*guarnicionero*" signifies, one whom we should call a maker of harness, or trunks. C. L. P.\* Price, £ 11.

### Morales (Luis de), named *el Divino*.

Born, 1509; died at Badajoz, 1586.

601. Ecce Homo. On wood, 0,395 h., 0,325 w.  
(3c.) In 1744, from the Collection of the Marchese de la Encenada in Madrid, together with a Madonna as companion picture. Restored by Palm. in 1826.

### Vicente (Juan Macip.), named *Juan de Joanes*.

Born at Fuente de la Higuera, 1523; died at Bocayrente, 1579.

602. Death of the Virgin Mary. On wood, 1,20 h., 1,26 w.  
(H 4.) Contemporary of Morales el Divino. There are pictures by him in the Museum at Madrid, in the Louvre, and in the Esterhazy Gallery in Pesth. C. L. P. Price, £ 24.

### Diego Correa.

Castilian, about 1550.

603. Christ crucified; on either side, Mary and John (J 2.) the Evangelist. On wood, 0,86 h., 0,74 w.

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\*) Pictures marked C. L. P. were purchased in 1853 from the Collection of King Louis Philippe, sold in London.

A picture in St. Martin de Valdeiglesias by this master bears the inscription: D. Correa fecit 1550. C. L. P. Price, £ 6. 5 s.

**Pedro Orrente**, scholar of *Ribalta* (father), imitator of *Jacopo Bassano*.

Born at Monte Alegre, 1550; died at Toledo, 1644.

604. Jacob lifts the stone from the well, to give water  
 (H 4.) to Rachel's flock. On canvas, 1,75 h., 2,18 w.  
 C. L. P. Price, £ 30.

**Juan de las Roelas**, named *el Licenciado*.

Born at Seville, about 1560; died at Olivarez, 1625.

605. The Conception of the Virgin, near whom are four  
 (H 4.) angels. On canvas, 2,21 h., 1,71 w.  
 C. L. P. Price, £ 50.

**Vincencio Carducho**, or *Carducci*.

Born at Florence, 1579; died at Madrid, 1638.

606. The Dominican, St. Gonçalo, holding in his hand  
 (H 3.) the model of a bridge, which he, together with  
 St. Francis of Assisi and St. Bernhardin of Siena,  
 recommends to the Infant Christ, who appears sur-  
 rounded by angels. On canvas, 2,17 h., 1,60 w.  
 Signed: VINCENTº CARDVCHº PR. F. 1630 AÑOS.  
 C. L. P. Price, £ 35.

**Francisco de Herrera, el Viejo** (the Elder).

Born, 1576; died, 1656.

607. The apostle Mathias. On canvas, 1,02 h., 0,83 w.  
 (32 b.) C. L. P. Price, £ 7. 7 s.

**Ribera** (Jusepe de), commonly called *lo Spagnoletto*,  
 scholar of *M. A. Caravaggio*.

Born at Xativa, 1589; died at Naples, 1656.

608. (H 3.) St. Mary of Egypt, kneeling in prayer before her  
 grave. An angel invests her with her shroud.  
 On canvas 2,01 h., 1,51 w. \* (I. 30.)

Signed: Jusepe de Ribera español. F. 1641. Obtained in 1745 from Count de Bene de Masseran, Spanish Ambassador to the Court in Dresden.

✓ 609. The Deliverance of Peter. On canvas, 1,69 h.,  
 (H 1.) 2,26 w. \* (II. 34.)

Signed: Jusepe de Ribera espagñol. F. 1642.

✓ 610. An angel appearing to St. Francis of Assisi, who lies naked on a bed of thorns. On canvas, 1,71 h.  
 (H 2.) 2,26 w. \* (II. 35.)

Obtained in 1738 through V. Rossi. Inven. 8vo. This, and the preceding picture from the Collection of Cav. Duodo in Venice.

611. The martyrdom of St. Bartholomew. On canvas,  
 (H 2.) 1,48 h., 1,93 w. \* (I. 28.) ✓

Mod. purchase.

✓ 612. The martyrdom of St. Laurence. On canvas,  
 (H 2.) 2,03 h., 1,51 w. \* (I. 29.) ✓

Painted for Dom Pietro Giron, Duke d'Ossuna. During his disgrace, it was purchased by a citizen of Hamburg, from whence it came to the Dresden Gallery. (Probably, like the following picture, purchased by v. Heineken.)

✓ 613. The hermit Paul, to whom a raven brings bread  
 (H 2.) On canvas, preceding size.  
 Purchased in 1746, by v. Heineken in Spain as *St. Jerome*.

614. St. Andrew. On canvas, 1,29 h., 1,00 w. \* (III. 49.)  
 (J 2.)

615. The hermit Paul, with a cross in his hand. On  
 (H 2.) canvas, 0,77 h., 0,64 w.

Obtained through Kindermann. Old inven. 1722 From the Collection of the Marchese de la Encenada in Madrid.

616. St. Jerome; in his right hand, a skull. On canvas, 0,78 h., 0,64 w.  
 (H 2.) As above.

617. Jacob tending Laban's sheep. On canvas, 1,68 h.,  
(H1.) 2,20 w. \* (I. 27.)

618. Diogenes with a lantern. By some considered to  
(J2.) be a portrait of the Artist. On canvas, 0,76 h.,  
0,61 w. \* (I. 31.)

✓ Signed: Jusepe de Ribera español. F. 1637. Obtained  
through Baron von Schacht. Old inven. 1722.

619. A Philosopher in deep meditation. On canvas,  
(J2.) 0,96 h., 0,73 w. \* (III. 32.)

Signed: Ribera indistinctly.

620. Portrait of a man in black clothes, with black  
(H4.) hair, white mustaches and beard. On canvas,  
0,70 h., 0,68 w.

In 1741, from the Wallenstein Collection.

*Same Artist. (?)*

621. Portrait of a man with short hair, holding in his  
(J2.) left hand a letter, on which is written: Illmo et  
Revmo D. Gne D. H. P. Par (Patri?) Antonio  
Guido. In the back-ground, a coat of arms with  
the Cardinal's hat. On canvas, 1,31 h., 0,98 w.

**Velazquez (Diego) de Silva, scholar of Pacheco and  
Tristan.**

Born at Seville, 1594; died 1660.

622. Gaspar de Guzman, Count of Olivarez, Duke of  
(J2.) Sanlúcar. In black clothing, with the green cross  
of the order of Alcántara. On canvas, 0,92 h.,  
0,74 w.

Mod. purchase. as an original.

623. Portrait of a man in black apparel with gold  
(J2.) cord. On canvas, 0,67 h., 0,56 w. \* (II. 45.)

Mod. purchase, as an original by Rubens.

624. Portrait of a man in black clothes. Three quarter length. On canvas, 1,04 h., 0,86 w. **\*** (III. 41.)  
 (J 2.) Mod. purchase, as an original by *Rubens*; with the hands sketched.

**Juan de Ribalta (Son).**

Born, 1597; died after 1628.

(Valencia School.)

625. Pope Gregory the Great, surrounded by Cardinals, celebrating High Mass. On canvas, 1,60 h., 1,17 w.  
 (H 2.) C. L. P. £ 17.

**Vasco Pereira of Portugal.**

Born about 1583, at Seville.

626. Communion of St. Honofrius. On wood, 1,09 h.,  
 (J 2.) 0,82 w.

Signed: VASCO PEREIRA PICTTOR 1583. Pictures by this Artist in Seville, from the years 1594—1598, are, according to Raczinsky, "*Dictionnaire historico-artistique*" no more to be found. C. L. P. £ 5.

**Francisco Zurbaran, scholar of Roëlas.**

Born, 1598; died, 1662.

627. St. Cölestin, (?) to whom an angel appears, refuses to accept the papal crown. In the background, the conclave of the Cardinals. On canvas, 2,39 h., 2,23 w.  
 (H 1.) C. L. P. £ 68.

**Artist unknown.**

628. The penitent Magdalene. On canvas, 0,96 h., 1,18 w.  
 (J 2.) Obtained through Leplat, as *Titian*. Old inven. 1722.

**Jac. Jeronimo de Espinoso.**

Born, 1600; died, 1680.

629. Portrait of St. Francis of Assisi. Half-length.  
 (H 4.) On canvas, 0,91 h., 0,91 w.  
 C. L. P. £ 9.]

630. Christ bearing the Cross. On canvas, 1,85 h.,  
(H4.) 1,42 w.

C. L. P. Price, £ 45. Repetition of a picture by Van Dyck. Perhaps by Moya, an imitator of Van Dyck.

### Alonso Cano.

Born at Granada, 1601; died, 1667.

631. Paul, the Apostle; life size. On canvas, 2,11 h.,  
(H3.) 1,10 w.

C. L. P. Price, £ 25.

### *Attributed to the same Artist.*

632. The Virgin contemplating the Child, lying on a  
(H4.) cushion before her. On canvas, 1,24 h., 0,97 w.

Purchased in 1744, by Louis Talon in Spain, as Ribera.

### Murillo (Bartholomeo Est.), scholar of *Juan de Castillo*.

Born at Seville, 1618; died there, 1682.

633. St. Rodriguez, mortally wounded, receives the  
(H4.) martyr's crown from an angel. On canvas, 2,06 h.,  
1,24 w. \* (III. 42.)

The richly embroidered vesture, which Murillo has immortalized in this picture, is still shown among the treasures of the Cathedral in Seville, and it is still called the Murillo vesture. C. L. P. Price, £ 210.

634. ✓ The Virgin, whose eyes are directed heavenward,  
(H4.) holds the Child in her lap. On canvas, 1,67 h.,  
1,15 w.

Purchased in Paris, 1755, from the estate of M. Pasquier, Député de Commerce de Rouen.

### *Copy after Murillo.*

635. A girl counting the money received for the sale  
(34c.) of her fruit; a boy carefully counting after her.  
On canvas, 1,30 h., 0,96 w.

1830, from the estate of Prince Kanikoff. Price,  
550 Thlr.

The original in the Munich Pinakothek.

## Juan de Valdes Leal.

Born at Cordova, 1630; died, 1691.

636. Representation of a miracle, performed by the  
 (H4.) Dominican St. Basco of Portugal. On canvas,  
 2,49 h., 1,25 w.

Signed: EL. V. P. F. BASCO DE PORTUGAL, i. e.  
*El venerable Padre Fray* etc. C. L. P. Price, £ 8.  
 10 s.

## Spanish School.

According to v. Quandt: Juan Escalante de Sevilla,  
 named *Juan de Sevilla*. (?)

Born, 1627; died, 1695.

637. Joseph of Arimathea holding the hand of the  
 (H1.) dead Christ; near by, Mary, Magdalene, John, and  
 others. On canvas, 1,54 h., 2,17 w.

Removed to the Gallery in 1856, from the reserved  
 pictures.

## Artist unknown.

638. Faith holding the cross and the chalice with the  
 (D2.) host, which is adored by an angel. On canvas,  
 1,30 h., 1,65 w.

(Perhaps a copy after Murillo.)

639. Portrait of a woman with flowers in her hand.  
 (J2.) Whole figure, life size. On canvas, 1,93 h., 1,45 w.  
 In 1856, from the reserved pictures.

640. The Virgin with the Child on her arm, standing  
 (5a.) on a half-moon, surrounded by angels. On copper,  
 0,205 h., 0,13 w.

In the style of Ambr. Francken and A. Elzheimer.  
 Bequeathed by the Art-dealer, C. Gottfr. Aug. Schmidt,  
 deceased Apr. 18, 1860.

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## French School.

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### Vouet (Simon).

Born at Paris, 1590; died there, 1649.

641. St. Louis kneeling on a cloud, sustained by angels.  
 (29 c.) On canvas, 2,69 h.. 1,47 w.

Purchased by Leplat in 1731, as *Guido Cagnacci*.

### Poussin (Nicolas).

Born at Andelys in Normandy, 1594; died at Rome, 1665.

642. Noah's Sacrifice. On canvas, 0,72 h., 1,40 w.

(6 a.) ✓ 643. Moses ~~executed by Pharaoh~~ <sup>found by Pinot</sup>. On canvas, 1,45 h.,  
 (29 a.) 1,95 w.

Purchased by De Brays in 1742, from M. Poincinet in Paris, for 6500 Livres.

644. Adoration of the Magi. On canvas, 1,60 h., 1,81 w.

(31 a.) Signed: *Acad. rom.*: NICOLAUS PVGIN (sic) faciebat Romae 1633. Purchased in 1742 by De Brays from Araignon in Paris for 4800 Livres. Formerly in the Collection of Lord Waldgrave.

645. The martyrdom of St. Erasmus. On canvas, 2,40 h., 3,07 w.

Purchased in 1731, by Leplat. Inven. 8vo.

646. The kingdom of Flora; Ajax, Narcissus, Adonis, Hyacinthus, Clitia, Crocus, and Smilax, metamorphosed into flowers. On canvas, 1,31 h., 1,82 w.

Obtained through Leplat. Old inven. 1722.

647. Narcissus regarding his own image. On canvas, 0,73 h., 0,97 w.

Obtained as above in 1725.

648. Venus asleep on white drapery; at her feet, Cupid. On canvas, 0,72 h., 0,97 w.  
 (6 a.)

Obtained as above. Old inven. 1722.

649. The nymph Syrinx, pursued by Pan, seeks refuge in the arms of the river god Ladon. On canvas, 1,07 h., 0,82 w.  
 (31 b.)

Purchased by De Brays in Paris in 1742, from the Collection of M. Dubreuil.

*Same Artist.* (?)

650. Portrait of the Artist; profile. On canvas, 0,76 h.,  
 (6 c.) 0,59 w.

Signed: *Si Nomen a me quaeris N. Poussin, 1640.* Obtained through Leplat. Old inven. 1722.

**School of Poussin.**

651. Noah's Sacrifice. On canvas, 1,06 h., 1,31 w.  
 (31 c.) Obtained through Leplat in 1731. Inven. 8vo.

652. The festival of the Lupercalia. On canvas, 0,72 h.,  
 (31 b.) 0,97 w.

Obtained through Kindermann in 1725. Old inven. Restored in 1869.

**Callot (Jacques).**

Born at Nancy, 1594; died there, 1635.

653. One of the artist's well-known representations of  
 (6 b.) the miseries of war; depicting military punishments. On copper, 0,8 h., 0,19 w.

Purchased by v. Gotter, with a companion picture, together, 16 conven. florins.

**Gelée, or Gillée (Claude), commonly called *le Lorrain.***

Born in Chamagne near Toul, 1600; died in Rome, 1682.

654. The Flight of the Holy Family; a beautiful landscape with views in the far distance; in the middle-ground, a waterfall. On canvas, 1,00 h., 1,33 w.  
 (6 c.)

Signed: Claude Gelée Roma 1667? or 1661. From the Collection of Cardinal Mazarin.

655. A scene on the coast of Sicily. On a rock, Polyphemus sits among his flock. In the foreground, Acis and Galathea. On canvas, preceding size.

Signed: Claude Ge . . . Ro . . . 1650? From the Collection of Marechal de Grammont. *Lib. ver.* No, 141.

Both formerly in the possession of Me. de Verue; later, till 1727 in the Collection of Count Hoym, Saxon Ambassador in Paris.

#### **Copy after this Artist.**

656. Rich landscape; in the fore-ground, peasants dancing. On canvas, 0,75 h., 1,00 w.  
(31 b.)

Purchased in 1749, as an original, from the estate of De Brays for 5000 Livres.

#### **Dughet (Caspar), named Poussin.**

Born at Rome, 1613; died there 1675.

656a. Scene among the Roman mountains. Probably suggested by the valley of the Sacco, near Genazzano, between Palestrina and Olevano. On the hills in the middle-ground, the villages Pagliano and Colonna. On canvas attached to wood, 0,54 h., 0,66 w.  
(6 c.)

Purchased in 1862 from Mr. Alexander Allen for £ 250. A picture of the rarest beauty, from the best period of the master.

657. Ancient buildings on the brow of rocky mountains, overhanging a lake. In the fore-ground, a shepherd with sheep. On canvas, 0,735 h., 0,98 w.  
(6 a.)

Purchased by von Gotter for 500 conven. florins. Figures supposed to be by Millet.

658. Landscape; champaign country, with mountains in the distance, similar to the neighbourhood of Civita Castellana, near Rome. On canvas, 0,73 h., 0,99 w.  
(6 c.)

Restored by Palm. and Renner.

659. A tower on a woody height. In the fore-ground, (6 c.) a goat-herd with his flock. On canvas, 0,745 h., 0,99 w.

Obtained through v. Gotter, at the preceding. Price 500 Conven. florins. Restored by Palm.

*Same Artist. (?)*

660. A fortified place on a barren hill; behind, higher (6 b.) mountains. Among the figures, a man holding one foot in the water. On canvas, 0,72 h., 0,98 w.  
Obtained by Morell in 1740. Inven. 8vo.

661. A village on a precipice, down which a stream (6 a.) rushes; behind, heights with buildings on them. On canvas, 0,645 h., 0,89 w.

Restored by Palm.

**Style of Caspar Poussin.**

662. Mountain scenery with a waterfall and some (31 b.) figures. On canvas, 0,53 h., 0,81 w.

Purchased by Leplat as an original. Old inven. 1722.

✓ 663. Landscape, with beautiful trees and a view in the (31 c.) distance. On canvas. Oval, 0,55 h., 0,72 w.  
Form the reserved pictures in 1856.

**Valentin.**

Born at Coulommiers in Brie, 1600; died at Rome, 1634.

664. A blind old man playing the viol de Gamba, (31 b.) accompanied by a boy singing. On canvas, 0,95 h., 1,32 w.

**Brun (Charles le).**

Born at Paris, 1619; died there, 1690.

665. A Holy Family. On canvas 1,60 h., 1,60 w. (31 a.) From Holland. Old notice.

**Courtois, (Jacques), named Bourguignon.**

Born at St. Hippolyte in Franche Comté, 1621; died in Rome, 1676.

✓ 666. Infantry and cavalry in a fierce engagement.  
(31 a.) On canvas, 1,53 h., 2,65 w.

667. A cavalry combat under the walls of a city. On  
(31 c.) canvas, 1,54 h., 2,75 w.

Both purchased by Algarotti from the Procuratessa Sagredo, for 180 gold ducats.

✓ 668. A battle-field, over which an officer and staff are riding. Some of the dead are plundered. On  
(31 c.) canvas, 0,37 h., 0,61 w.

✓ 669. An army in a valley — battle array. On canvas,  
(31 c.) 0,65 h., 1,16 w.

Both obtained by v. Gotter. Price, 800 conven. florins. Restored by Palm.

**Artist unknown.**

670. Battle-piece. In the fore-ground, two leaders meet.  
(26 c.) On canvas, 0,53 h., 0,74 w.

Purchased by Leplat at Bourguignon. Old inven. 1722.

671. A rider on a white horse, near him a standard bearer; on the ground, various arms. On canvas,  
(31 c.) 0,28 h., 0,41 w.

From the reserved pictures, 1855.

**Courtois (Guillaume).**

Born. 1628; died, 1679. (Brother of the preceding.)

672. Abraham's sacrifice. On canvas, 0,725 h., 0,59 w.  
(6 a.) Purchased by Leplat as *Salv. Rosa*. Old inven. 1722.

**De Troy (François.)**

Born at Toulouse, 1645; died at Paris, 1730.

673. Portrait of the Duc de Maine, son of Louis XIV.,  
(31 c.) and Madame de Montespan. On canvas, 0,91 h., 0,74 w.

Signed: PEINT PAR F. DE TROY EN 1716.

**Savoye** (Daniel de.)

Born at Grenoble, 1654; died at Erlangen, 1716.

674. Portrait of the artist's wife. On canvas, 0,74 h., 0,59 w.  
(31 a.)

**Largilli re** (Nicolas de).

Born at Paris, 1656; died, 1746.

675. Portrait of a man with a long wig. On canvas,  
(6 b.) 0,82 h., 0,63 w.

**Rigaud** (Hyacinth).

Born at Perpignan, 1659; died in Paris, 1743.

676. Augustus III., King of Poland as Electoral Prince;  
(22 d.) painted in 1715. On canvas, 2,50 h., 1,73 w. ♦ (I.O.)  
Obtained through Rigaud himself. Old inven. 1722.

**Bertin** (Nicolas).

Born at Paris, 1667; died there, 1736.

677. The man with the gourd. La Fontaine's 173 d.  
(31 a.) Fable. On canvas, 0,60 h., 0,48 w.,

678. The gardener and the bear. La Fontaine's 152 d.  
(31 a.) Fable, On canvas, 0,59 h.; 0,49 w.  
Both purchased by Leplat. Old inven. 1722.

**Silvestre** (Louis de) (Le Jeune).

Born, 1675; died Paris, 1760.

679. The meeting of the Empress Amelia, widow of the  
(Entr e- Emperor Joseph I., with her son-in-law, Augustus III.  
saal.) King of Poland, and his family at Neuhaus in  
Bohemia. On canvas, 4,97 h., 6,74 w.  
Painted by order of King Augustus III.

680. Augustus II., King of Poland, on horseback. Life  
(Entr e- size. On canvas 2,67 h., 2,08 w.  
saal.)

✓ 681. Augustus III., his son. Companion picture, and  
 (Entrée- same size.  
 saal.) Both from Schloss Pretsch in 1727.

682. Augustus the Strong and Frederick William I.,  
 (29 c.) King of Prussia, shaking hands. On canvas, 2,81 h.,  
 2,02 w.

683. The consort of Augustus III., as Electoral Princess.  
 (22 d.) On canvas, 2,47 h., 1,66 w. \* (II. 0.)  
 Companion picture to No. 676, by Rigaud.

684. Portrait of Louis XV. On canvas, 1,93 h., 1,38 w.  
 (22 b.) From Poland in 1730, as a copy.

685. Augustus II., King of Poland. On canvas 0,77 h.,  
 (22 b.) 0,64 w.

686. Hercules following Nessus, who is carrying off  
 (31 d.) Dejanira. On canvas, 1,08 h., 1,45 w.  
 Furnished by Sylvestre in 1733. Inven. 8vo.

### **Watteau (Antoine).**

Born at Valenciennes, 1684; died at Nogent. 1721.

687. Ladies and gentlemen in conversation on a terrace.  
 (6 b.) On canvas, 0,615 h., 0,76 w.

688. A company resting on a lawn near a statue of  
 (6 b.) Venus; others promenading. On canvas, 0,615 h.,  
 0,75 w.

### **Pesne (Antoine), Scholar of Charles de la Fosse.**

Born at Paris, 1687; died at Berlin 1757.

689. A girl with two pigeons. On canvas, 0,76 h.,  
 (49 b.) 0,61 w. \* (III. 17.)  
 Signed A. Pesne fecit 1728. Painted for the Gallery.  
 Old inven. 1722.

690. A gypsy telling a lady's fortune. On canvas,  
(31 d.) 1,16 h., 0,92 w. \* (III. 11.)  
Painted for the Gallery. Old inven 1722.

691. A female cook plucking a turkey. On canvas,  
(31 d.) 1,35 h., 1,06 w.  
Signed: *Antonius Pesne inventi* (sic) 1712. Painted  
for the Gallery. Old inven. 1722.

692. Portrait of the Artist. On canvas, 0,82 h., 0,66 w.  
(6 b.) Signed; *Ant. Pesne peint par lui mesme* 1728.  
Painted for the Gallery. Old inven 1722.

693. Portrait of the Artist, du Buisson. Flower-painter  
(31 d.) in Berlin. Oval; on canvas, 0,71 h., 0,54 w.  
Furnished by Pesne himself. Old inven. 1722,

694. Portrait of M<sup>e</sup>. Brigitte du Buisson, wife of the  
(31 d.) preceding; Pesne's mother-in-law. Half-length.  
Oval; on canvas, 0,72 h., 0,55 w.  
As above.

695. A young man with a mask in his hand. On wood,  
(31 b.) 0,59 h., 0,44 w.  
As above. Taken from the reserved pictures, 1861.

### Lancré (Nicolas).

Born, 1690; died in Paris, 1745.

696. Dancing in the open air. On canvas, 2,08 h.,  
(6 b.) 2,08 w.  
Injured during the bombardment of Dresden, 1760.

697. Similar subject. On canvas attached to wood,  
(6 b.) 0,25 h., 0,38 w.

698. Similar subject. On wood, 0,255 h., 0,385 w.  
(6 b.)

### Pater (Jean Baptiste).

Born at Valenciennes, 1696; died July 23, 1736 in  
Paris.

699. A man and woman dancing to the music of a hurdy-  
(6 b.) gurdy. On canvas, 0,425 h., 0,57 w.

700. Men and women dancing around a tree. On wood,  
(6 b.) 0,43 h., 0,53, w.

**Subleyras (Pierre).**

Born at Uzez in Languedoc, 1699; died in Rome, 1749.

701. Christ in the house of Simon, the Pharisee; Magdalene kneels before him to anoint his feet. On canvas, 0,51 h., 1,23 w.

The same subject is treated on a large scale in a picture in the Louvre; also a sketch of the same.

Taken from the rooms of the King in 1742.

**Gaubert (Pierre).**

Member of the Academy in Paris in 1701.

702. Portrait of a lady. On canvas, 0,76 h., 0,62 w.  
(31 a.) Old inven. 1722.

**Grimoux (Jean).**

Born at Romont, canton Fribourg, about 1680; died, 1740.\*)

703. A boy playing on a pipe. On canvas, 0,655 h.,  
(49 b.) 0,55 w.

Purchased by Leplat, 1725. Old inven. 1722.

**Hutin (Charles).**

Born at Paris, 1715; died in Dresden, 1776.

704. A girl, in a gray dress lined with fur, holding a  
(47 a.) letter. On canvas, 0,86 h., 0,56 w.  
Signed: C. Hutin pinxit 1769.

**Nattier (Jean Baptiste).**

In the Academy at Paris about 1746.

705. Portrait of Count Moritz, Marshal of France, son  
(29 c.) of Augustus II., King of Poland, and the Countess Königsmark. On canvas, 2,54 h., 1,72 w.

Signed: peint à Paris par Nattier le jeune en 1720.  
Obtained through Count Moritz himself in France.

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\*) Jean Etienne Liotard, and La Tour, see catalogue of the crayon-pictures.

**Vernet** (Claude Joseph).

Born at Avignon, 1714; died in Paris, 1789.

706. A city in flames on the banks of a river, with  
(29 b.) many accessories. On canvas, 2,35 h., 1,70 w.

**Gérard** (Francesco).

Born in Rome, 1770; died in Paris, 1837.

✓ 707. Napoléon I. as Emperor, in imperial robes. On  
(29 c.) canvas, 2,21 h., 1,45 w. *Vergil*  
Presented by the Emperor, Napoléon I.

**French School.**

708. Solomon and his wife sacrificing to an idol. On  
(31 c.) canvas, 1,00 h., 1,33 w.

Purchased by Leplat as *Bartoletti* (Flamaël?) Old  
inven. 1722.

709. Christ on the Cross between the two thieves. On  
(31 a.) canvas, 0,66 h., 0,56 w.

Purchased in 1744 by V. Rossi in Venice as *Poussin*  
for 620 Thlr.

710. The Judgment of Solomon. On canvas, 0,72 h.,  
(31 a.) 0,59 w.

711. Cleopatra. On canvas, 1,19 h., 0,94 w.

(31 d.) From the Wallenstein Collection in Dux, 1741. In-  
ven. 8vo.

712. Portrait of Queen Marie of France, Consort of  
(31 c.) Louis XV. On canvas, 0,73 h., 0,61 w.

From Poland, 1730. Inven. 8vo.

713. Portrait of the Cardinal of Salerno. On canvas,  
(31 c.) 0,83 h., 0,65 w.

From the Green Vaults, 1731. Inven. 8vo.

714. Portrait of Cardinal Alberoni. On canvas, 0,76 h.,  
(31 c.) 0,63 w.

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## Flemish School.

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**Bles** (Herri Met de), named *Civetta*. (?)

Born at Bovines; flourished 1480—1550. (?)

715. A pedlar plundered by apes. On wood, 0,60 h.,  
(25 c.) 0,86 w.

Taken from the Kunstkammer in 1725 as a copy by  
an unknown Artist. Old inven. 1722.

**Golzius** (Hubertus), the landscape by *Gassel* (Lucas).

Born at Venloo, 1520; died at Bruges, 1583.

Scholar of Lambert Lombard.

716. Apollo and Pan before the tribunal of Midas.  
(25 c.) On wood 1,20 h., 2,04 w.

From the Kunstkammer, as *Golzius and Brueghel*.  
Old inven. 1722.

**De Vriendt** (Frans.), named *Floris*.

Born at Antwerp, 1520 (?); died, 1570.

Scholar of Lambert Lombard.

717. Adoration of the shepherds. On wood, 1,26 h., 1,26 w.  
(26 b.)

Signed:  F E T F

718. Portrait of the Emperor Vitellius crowned with  
(49 a.) laurel. On wood, 0,45 h., 0,35 w.

Signed with the monogram as the preceding, ex-  
cept the additional E T etc. From the Wallenstein  
Collection, 1741.

719. A laughing girl in a red dress and white ruff.  
(49 a.) On wood, 0,45 h., 0,35 w.

Signed as the preceding. From the Wallenstein  
Collection in 1741.

720. Lot and his daughters. On wood, 0,77 h., 1,06 w.  
 (25 b.) Purchased in 1854 from the estate of the Adv. E. W. Schmidt for 85 Thlr.

721. Christ bearing the Cross. On wood, 0,86 h.,  
 (30 d.) 1,60 w.

**Brueghel (Pieter), the father.**

Born at Brueghel, near Breda, about 1510; died at Brussels, 1569.

722. Peasants scuffling, who have quarrelled in card-playing. On wood, 0,71 h., 1,00 w.

Obtained through Count Gotter for 75 Conven. florins.

723. The preaching of John the Baptist. On canvas,  
 (25 a.) 1,11 h., 1,65 w.

Purchased by V. Rossi in 1738. Inven. 8vo.

**Brueghel (Pieter), called Hell-Brueghel, son of the preceding.**

Born at Brussels about 1564; died at Antwerp about 1637—38.

✓ 724. Hell. On copper, 0,255 h., 0,35 w.  
 (20 a.) Signed: BRVEGHEL 1596. Obtained through Count Wackerbarth. Old inven. 1722.

✓ 725. The temptation of St. Anthony. On copper. 0,26 h.,  
 (20 a.) 0,35 w.

Signed: BRVEGHEL 1594 (indistinctly).

✓ 726. The Destruction of Sodom and Gomorrah. In the fore-ground, Lot and his daughters. On copper, 0,205 h., 0,25 w.

Obtained through Count Wackerbarth. Old inven. 1722.

*Same Artist. (?)*

✓ 727. Juno in Hades. On wood, 0,37 h., 0,49 w.  
 (20 a.) Both from the reserved pictures in 1861.

**Brueghel** (Jan.), named *Velvet-Brueghel*, brother of the preceding.

Born at Brussels, 1568; died at Antwerp, Jan. 13., 1625.

728. Landscape in Holland. Vessels sailing on a canal.  
(21 b.) On wood, 0,36 h., 0,65 w.

Signed: BRVEGHEL 1604. Purchased by Raschke, in 1710 from Jac. de Wit in Antwerp for 300 Pistoles

729. Extensive ruins of an old castle on the sea-coast.  
(21 b.) On copper, 0,85 h., 0,12 w.

Signed: BRVEGHEL 1605.

V 730. In the fore-ground, horsemen and wagons; a  
(20 a.) hunter aiming at a bittern. On wood, 0,425 h., 0,72 w.

Signed: BRVEGHEL 1605. From Franz Lemmers in Antwerp, 1708, for 360 Pattacons.\*)

731. A country-road, on which are seen travellers on  
(20 a.) horseback and on foot. On copper, 0,195 h., 0,29 w.

Signed: BRVEGHEL 1605. Purchased by Raschke in 1710 from Jac. de Wit in Antwerp for 160 Pistoles.

732. A high tower overlooking the sea. In the fore-ground, fishermen have spread out their fish on the ground. On copper, 0,50 h., 0,66 w.  
(20 a.)

Signed: BRVEGHEL 1608. From the Kunstkammer. Old inven. 1722.

733. Neighbourhood of the sea-coast. On wood, 0,48 h.,  
(27 a.) 0,56 w.

Signed: BRVEGHEL 1608. Purchased from Franz Lemmers in Antwerp, 1708, for 200 Pattacons.

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\*) Pattacon, a Brazilian coin, worth about  $1\frac{1}{2}$  Thlr., (4s. 6d.)

734. A view in the distance. A boor driving down  
 (20 a.) a hill. On copper, 0,17 h., 0,23 w.

Signed: BRVEGHEL 1608. Obtained through Wanderer. Old inven. 1722.

735. A plain in Holland, with windmills. On wood,  
 (20 a.) 0,265 h., 0,375 w.

Signed: BRVEGHEL 1611. Purchased in 1708 from Franz Lemmers in Antwerp. Price 200 Patt, or ecus de banque.

736. Wagons and horsemen stopping on a large, open  
 (20 a.) place before an inn. On copper 0,24 h., 0,35 w.

Signed: BRVEGHEL 1611. Purchased by Raschke in 1710, from Jac. de Wit in Antwerp for 160 Pistoles.

737. A beautiful village on a canal, the banks of  
 (20 a.) which are ornamented with trees. On wood, 0,375 h., 0,615 w.

Signed: BRVEGHEL 1612. Purchased in 1722 at the Easter Fair, as *Momper and Brueghel*. Old inven. 1722.

738. View on the sea-coast. On a hill, stands a wind-mill. On copper, 0,25 h., 0,35 w.

Signed: BRVEGHEL 1613. Obtained through Count Wackerbarth. Old inven. 1722.

739. Small landscape with a village inn; in the fore-ground a wagoner with three horses. Round, on wood, 0,18 in diameter.

Signed: BRVEGHEL 1641. Obtained through Count Wackerbarth. Old inven. 1722.

740. Forest scenery with a distant view. On copper,  
 (25 a.) 0,25 h., 0,34 w.

Signed: BRVGHEL 1642. Obtained in 1741 through de Wit. From the reserved pictures in 1855.

741. A high tower on the sea-coast. In the fore-ground, fishermen. On wood, 0,45 h., 0,67 w.

Signed: BRVEGHL 1642. Obtained through Count Gotter for 300 Conven. florins. The dates of the three preceding pictures appear to be in contradiction with date of the artist's death, but they cannot be read otherwise, though the microscopic character of the writing renders it difficult to be deciphered.\*)

✓ 742. A seaport. On the left, a light-house; on the  
(20 a.) right a windmill. On wood, 0,38 h., 0,53 w.

Obtained through Count Wackerbarth. Old inven.  
1722.

✓ 743. Winter landscape. In the fore-ground, a wagon  
(19 a.) and several peasants. On wood, 0,49 h., 0,66 w.

Purchased of Franz Lemmers in Antwerp in 1708,  
for 200 Pattacons. Old inven. 1722.

✓ 744. The Lake of Gennesareth; near the shore, are many  
(26 d.) vessels, on one of which stands Christ preaching  
to the people. On wood, 0,82 h., 1,21 w.

✓ 745. From a forest, loaded wagons descend the hill.  
(20 a.) On wood, 0,425 h., 0,66 w.

Obtained through Leplat. Old inven. 1722.

✓ 746. Landscape with mountains in the distance; several  
(20 a.) men loading a cart with wood. On copper,  
0,20 h., 0,25 w.

(Obtained through Count Wackerbarth.

✓ 747. A windmill on a hill. A man is carrying a sack  
(20 a.) of corn to it. On wood, 0,30 h., 0,22 w.

Purchased by Wanderer in 1710 by Franz Lemmers  
in Antwerp for 200 Pattacons.

\*) According to the more recent notices in the supplement to the Catalogue of the Collection in Antwerp, the pictures numbered 739—741 must have been painted by Jan Brueghel, son of Velvet Brueghel, who lived till 1677, by which the above dates would be correct.

✓ 748. Distant view of a town with a river, on which there is a boat containing several men. On copper, 0,175 h., 0,245 w.  
 (20a.) Obtained through Count Wackerbarth. Old inven. 1722.

✓ 749. Same subject, somewhat varied. On copper, 0,14 h., 0,19 w.  
 (20a.) Obtained by His Highness, the Electoral Prince, in Italy. Old inven. 1722.

✓ 750. A little chapel under trees, before which a man is praying. On copper, 0,135 h., 0,19 w.  
 (20a.) Obtained as above. Old inven. 1722.

✓ 751. Ruins of a temple on a rock on the sea-coast.  
 (20a.) On copper, 0,165 h., 0,215 w.  
 Obtained by Leplat in 1723 from the Collection of the Countess Wrzowecz in Prague.

752. A river with several peasant houses on the banks.  
 (21b.) Round; on wood, diameter, 0,225.  
 Obtained through Count Wackerbarth. Old inven. 1722.

✓ 753. A wagon with travellers, on the side of a marshy brook.. On wood, 0,37 h., 0,58 w.  
 (21b.) Obtained through Leplat. Old inven. 1722.

✓ 754. A landing place, enlivened by a number of small vessels. On wood, 0,47 h., 0,86 w.  
 (19a.) Obtained through Leplat. Old inven. 1722.

755. A sea-port town; many figures enliven the foreground. Companion picture to No. 744. On wood, 0,79 h., 1,19 w.  
 (26 d.) Obtained through De Brays in Paris, 1742. 700 Livres.

756. Siege of a fortress. On wood, 0,81 h., 1,19 w.  
 (19 a.) From the reserved pictures, 1855.

757. Battle between the Israelites and Amalekites. On  
 (27 a.) wood, 0,40 h., 0,615 w.

*Same Artist. (?)*

758. Landscape. On copper, 0,32 h., 0,40 w.  
 (27 d.) From the reserved pictures, 1861.

759. A boat, into which some persons are entering.  
 (18 b.) Companion picture to No. 752. Much damaged.  
 Round; on wood, diameter 0,19.

Obtained through Count Wackerbarth.

**Brueghel (Jan)**, the figures are by **Hendrik van Balen**.

760. Summer. Ceres sitting under fruit trees; a child  
 (20 a.) brings fruit in a basket. On wood, 0,56 h.,  
 0,94 w.

✓ 761. Flora, to whom a Genius brings a bouquet. On  
 (20 a.) wood, 0,52 h., 0,66 w.

**Brueghel (Jan)**, the figures by **Ambrosius Francken**.

761 a. A wreath of flowers; in the middle, a Holy  
 (25 b.) Family. On copper, 0,515 h., 0,385 w.

**Porbus or Pourbus (Franz)**, the son.

Born at Bruges, 1540; died, 1580.

762. Portrait of a lady in a black dress with a bo-  
 (21 b.) dice, striped with gold. On wood, 0,615 h., 0,495 w.  
 Purchased by Rigaud and Le Leu in Paris, 1748.

*Same Artist. (?)*

763. Portrait of an elderly woman in a black dress  
 (21b.) sitting in an armchair and holding a lapdog. On  
 wood, 0,80 h., 0,55 w.

Signed on the back of the chair: F. P. 1568.  
 Purchased by Riedel in Prague in 1742.

**Artist unknown.**

763a. Portrait of a nobleman in rich armour, adorned  
 (J2.) with the order of the Golden Fleece. (William  
 of Orange?) On canvas, 0,92 h., 0,73 w.

Purchased by the Oberkammerherr von Könneritz,  
 Ambassador to Madrid, in Nov. 1825. Price, 700  
 Piaster.\*)

**School of Porbus.**

764. Portrait of a man with light beard and a white  
 (21a.) ruff. On wood, 0,42 h., 0,34 w.

765. Portrait of a young lady with a white ruff. On  
 (21a.) wood, 0,47 h., 0,35 w.

Both from Prof. Steinla's Collection.

**Jordaens, or Joerdaens (Hans). Painter in Antwerp.**

Elected a member of the Academy there in 1579.

766. A company feasting. An ape sits at table with  
 (27a.) the others. On wood, 0,175 h., 0,28 w.

Signed: H. Jordaens; H. and J. written together.  
 From Prof. Steinla's Collection.

\* ) A Piaster is worth about  $1\frac{1}{2}$  Thlr., (4s. 6d.)

**Gysels** (Gyzens or Geysels) (Pieter), Scholar of *Jan Brueghel*.

Christened at Antwerp, Dec. 3, 1621; died there, 1690—91.

767. A suspended hare; implements of the chase, and  
(16a.) dead birds. On copper, 0,465 h., 0,33 w.

Obtained through Raschke. Old inven. 1722.

768. Same subject, somewhat varied. On copper,  
(16a.) 0,37 h., 0,30 w.

Signed; PEETER GYSELS, indistinctly. Taken from the reserved pictures in 1859.

✓ 769. A large village with a church in the midst. On  
(20a.) copper, 0,16 h., 0,225 w.

Signed: P. GEYSELS. Obtained through Count Wackerbarth. Old inven. 1722.

770. Peasants dancing before some buildings, between  
(16a.) which a country-road extends across an extensive plain. On copper, 0,17 h., 0,225 w.

Obtained through Baron Rechenberg. Old inven. 1722.

771. Dutch landscape with a canal. In the fore-ground, an ale-house, before which country-people are assembled. On copper, 0,17 h., 0,23 w.

Signed: P. G. F. Obtained through Count Wackerbarth. Old inven. 1722.

772. Small landscape with many figures. On copper,  
(16a.) 0,22 h., 0,27 w.

Signed: P. G. From the reserved pictures in 1861.

773. Landscape; villages on the banks of a river.  
(16a.) Before an ale-house, peasants dancing. On copper, 0,17 h., 0,23 w.

Signed: B. G. . . . Obtained through Wackerbarth. Old inven. 1722.

774. Landscape in Spring. In the distance, a town;  
 (16 a.) in the fore-ground, a peasant's house and several peasants. Round; on wood, diameter 0,185.  
 As above.

775. Rocky landscape with a river and view in the  
 (16 a.) distance. In the fore-ground, several figures.  
 On copper, 0,20 h., 0,26 w.

Signed: Pieter gysels. (Very small writing.)

776. Landscape similar to the preceding. On copper,  
 (16 a.) 0,205 h., 0,26 w.

Signed: as the preceding. Purchased, with Nr. 773, from the estate of De Brays in Paris, in 1749 for 400 Livres.

### **Bril (Matthäus).**

Born at Antwerp, 1550: died in Rome, 1580.

777. Landscape. In the fore-ground, young Tobias  
 (25 a.) and his wife journeying to Haran. On canvas.  
 1,08 h., 1,47 w.

Obtained in 1731 through Leplat. Inven. 8vo.

778. Landscape with dense forest; in the fore-ground,  
 (25 a.) a struggle with a boar. On canvas, 1,15 h.,  
 1,65 w.

As the preceding.

### **Artist unknown. (Vrancx?)**

779. Landscape with a large oak; in front, figures,  
 (26 b.) and cattle drinking. On wood, 0,77 h., 1,07 w.

Indistinctly signed: A. V. RANX. The first three letters written together. Purchased by v. Heineken in Hamburg in 1741. Taken from the reserved pictures in 1856.

**Bril (Paul.)**

Born at Antwerp, 1556; died in Rome, 1626. Brother of Matthäus.

✓ 780. Forest scenery; in the fore-ground, the Virgin  
 (25a.) and Child, and two angels. On copper, 0,23 h.,  
 0,30 w.

Signed: on the backside: Paul Prill. Pictor. Taken  
 from the reserved pictures in 1855.

✓ 781. Companion-picture. Landscape with figures; in  
 (25a.) front, a goat-herd. On copper, 0,20 h., 0,28 w.

As the preceding. Signed: Paul Pril Pictor R.  
 (Roma.)

782. Mountain scenery with a river, over which a  
 (25c.) wooden foot-bridge is thrown; on the left, a castle.  
 On wood, 0,65 h., 1,07 w.

Signed: P. Bril. 1608.

783. Landscape with ruins in the fore-ground. In the  
 (25b.) distance, a tower and a circular building. On  
 canvas, 0,75 h., 1,00 w.

Signed: P. Bril. 1626 indistinctly.

784. An angel accompanying the young Tobias. On  
 (25b.) canvas, 0,77 h., 1,02 w.

Signed: PAVOLO BRILLI, f. 1624.

785. A mountainous country with ruins. In the  
 (21b.) fore-ground, a smithy. On copper, 0,215 h.,  
 0,30 w.

Signed: P. B. on the backside.

786. Ruins of ancient buildings. In the fore-ground,  
 (21b.) a cattle-market. On copper, preceding size.

Signed: P. Bril. F. 1600.

787. Landscape with many trees; a winding river, on  
(26c.) which a party are sailing. The figures attributed to Annibal Carracci. On canvas, 0,59 h., 0,77 w.

Purchased by De Brays in 1742 from the Collection of M. Dubreuil in Paris. Price, 400 Livres. Perhaps a work of Bonzi (Pietro Paolo) *detto il Gobbo de Carracci*, an imitator of Bril.

788. Landscape with many accessories representing  
(27d.) Diana and Actaeon. On copper, 0,275 h., 0,34 w.  
From the reserved pictures in 1861.

**Balen (Hendrik van).**

Born at Antwerp, 1560; died there July 17, 1632.

789. Two angels conduct the Infant Christ to a cross  
(17b.) in a rocky cave. On copper, 0,205 h., 0,27 w.

Signed: B. indistinctly. From the Kunstkammer as *Rottenhammer*. Cop. Old inven. 1722.

790. Marriage-festival of Bacchus and Ariadne. On  
(30d.) copper, 0,365 h., 0,52 w.

Signed: H. V. BALEN. Obtained through Le Roy.  
Old inven. 1722.

✓ 791. Marriage-festival of Peleus and Thetis. On  
(30d.) copper, 0,445 h., 0,62 w.

Signed: H. V. BAEL. 1608. As above.

✓ 792. Nymphs and children under fruit-trees; fauns  
(30d.) occupied in gathering fruit. On copper, 0,495 h., 0,66 w.

✓ 793. Diana and her nymphs, sleeping under a group  
(30d.) of trees, hung with garments, regarded by satyrs.  
The game lying about and landscape by Brueghel.  
On copper, 0,47 h., 0,615 w.

Purchased by Count Wackerbarth as *Balen and Brueghel*. Old inven. 1722.

794. Banquet of the gods on Olympus. On copper,  
(30 d.) 0,425 h., 0,62 w.

From the Kunstkammer. Old inven. 1722.

795. Actaeon, and Diana with her nymphs in the  
(30 d.) bath. On wood. 0,54 h., 0,755 w.  
Obtained through Leplat. Old inven. 1722.

796. The four Elements, represented by four children  
(17 b.) with appropriate emblems. On copper, 0,215 h.,  
0,165 w.

*Same Artist. (?)*

797. The Holy Family. The wreath perhaps by Jan  
(47 b.) Brueghel. On canvas, 1,08 h., 0,73 w.

**Bloemaert (Abraham).**

Born at Gorkum 1567; died at Utrecht about 1650.  
Scholar of Fr. Floris.

798. The Crucifixion of St. Andrew. Copied after M.  
(26 c.) A. Carravaggio. On wood, 0,53 h., 0,42 w.

Purchased in 1700 by the chief-painter of the court  
Samuel Bottschildt, from Colonel v. Wackerbarth for  
the Kunstkammer. Price, 100 Thlr. To the Gallery  
through Count Rechenberg. Old inven. 1722.

799. Head of an old man with long, white beard. On  
(26 c.) wood, 0,38 h., 0,28 w.

Signed: A. Bloemaert. Fec. 1635 with a flourish be-  
fore it. To the Gallery through Count Rechenberg.  
Old inven. 1722. On the backside inscribed: *In die  
Kunstkammer kommen am 15. Martij 1700.*

**Bloemaert (Hendrik).** Son and scholar of the prece-  
ding. Flourished about 1632.

799a. Portrait of a man with a mirror in his hand. On  
(26 c.) canvas, 0,66 h., 0,53 w.

Signed: H. Bloemaert. fe. 1648. (?)

**Francken (Frans), named the Elder.**

Born at Herenthals about 1544; died there, Oct, 5, 1616.

800. The Flight of the Holy Family into Egypt; in  
(25 d.) the fore-ground, the dead bodies of the children  
of Bethlehem. On copper, 0,485 h., 0,445 w.

Signed: F. Francken:

801. Christ led to Golgotha. On wood, 0,60 h., 0,90 w.  
(25 c.) Signed Dō F. Franck. A<sup>o</sup> 1597 inventor et fecit.  
From the Kunstkammer. Old inven. 1722.

802. An allegory: Innocence and Calumny before the  
(25 c.) unjust judge. On wood, 0,56 h., 0,77 w.

Signed: F. FRANCK. F. IN. Obtained through Count  
Wackerbarth, as, a Thesis with Emblems. Old inven.  
1722.

803. The Creation of Eve. (The landscape by J.  
(25 c.) Brueghel.) On wood, 0,54 h., 0,81 w.

804. The Creation of animals. (The landscape by J.  
(25 c.) Brueghel.) On wood, preceding size.

From the Wallenstein Collection in 1741.

**Francken (Ambrosius), the Elder. Brother of Franz and Hieronymus.**

Born at Herenthals about 1545; died at Antwerp  
1618.

805. The Virgin, with the Child on her lap, as  
(25 b.) queen of Heaven, surrounded by angels. The  
wreath of flowers painted by Jan van Kessel. On  
wood, 0,67 h., 0,50 w.

806. Christ, and the woman taken in adultery. On  
(25 a.) copper, 0,36 h., 0,29 w.

From the reserved pictures. Old inven. 1722.

Signed: ff. d. j. fe. 1606.

*Same Artist. (?)*

807. Christ, walking on the water, extends his hand to  
(25 d.) the sinking Peter. On copper, 0,28 h., 0,25 w.

Purchased by Leplat, as *Jordan and Brueghel*. Old  
inven. 1722.

808. Christ bearing the Cross. On copper, 0,17 h.,  
(25 d.) 0,14 w.

From the Kunstkammer. Old inven. 1722.

**Artist unknown.**

809. A battle of the Amazons. On copper, 0,78 h.,  
(25 c.) 1,50 w.

Signed: FE. SE . . . FRANKENTAL 1603.  
From the Carignan Gallery in 1743, as by *Velvet-Brueghel*.

**Francken (Hieronymus), the Elder.** Brother of Frans.

Born at Herenthals about 1554; died aboud 1620.

810. The beheading of John the Baptist. On copper,  
(26 c.) 0,39 h., 0,34 w.

Signed: H. F. (in a monogram) A<sup>o</sup>, 1600.

**Francken (Sebastian).**

Born at Antwerp about 1573.

811. The temptation of St. Anthony. On wood, 0,285 h.,  
(25 a.) 0,375 w.

Signed: S. F. F. Obtained through Count Wacker-  
barth. Old inven. 1722.

**Savery (Roelandt).**

Born at Courtray, 1576; died, 1639.

Scholar of his father Jacob.

812. A hunter waiting for a boar. On wood, 0,25 h.,  
(10 c.) 0,35 w.

Signed: R. SAVERY FE. 1610.

813. Landscape with buildings in ruins. On wood,  
(10 c.) 0,54 h., 1,08 w.  
Signed: R. SAVERY. FE. 1614. Obtained [through  
du Roy. Old inven. 1722.

814. Landscape; in the middle ground, a ruined tower;  
(25 a.) around it, a number of water-fowl of all kinds.  
On wood, 0,295 h., 0,42 w.  
Signed: ROELAENT SAVERY. FE. 1618. From the  
reserved pictures in 1856.

815. Noah's Ark with all kinds of animals. On wood,  
(10 c.) 0,83 h., 1,39 w.  
Signed: ROELANDT SAVERY F. 1620. Purchased  
by Count Gotter, for 250 Conv. florins.

816. A forest stream flowing between masses of rock  
(10 c.) covered with evergreen trees. On wood, 0,46 h.,  
0,83 w.  
Signed: ROELANDT SAVERY FE. 1620.

817. Landscape with a variety of animals. In the  
(10 c.) distance, Noah's Ark on a mountain. On wood,  
0,535 h., 0,98 w.  
Signed: ROELANT SAVERY FE. 1625. Purchased  
by Count Gotter; price 250 Conven. florins.

818. Landscape with many rocks; in the fore-ground  
(25 a.) a goatherd with his flock. On wood, 0,335 h.,  
0,465 w.  
From the reserved pictures in 1856.

819. Landscape; a hilly country with many trees, ani-  
(25 a.) mated by a variety of wild animals. On canvas,  
0,95 h., 1,85 w.  
From the Hofmarschallamt. Old inven. 1722.

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Note. The pictures by this master which are furnished  
with dates embrace [a period {of 15 years, (1610—  
1625.)

**Valkenborch (Martin van).**

Lived in Antwerp about 1595; died, 1636.

820. The tower of Babel. On wood, 0,77 h.,  
(25 d.) 1,07 w.

Signed: MARTIN VAN VALCKENBORCH FECIT  
ET INVENTOR. M. V. V. 1595. Purchased by S.  
Bottschildt in 1699 from Colonel von Wackerbarth, for  
40 Thlr.

**Achtschellings (Lucas).**

From Brussels; died, 1620.

Scholar of Ludwig de Vadder.

821. A small landscape. A man on horseback follows  
(13 b.) one on foot carrying a gun. On canvas, 0,37 h.,  
0,47 w.

822. Companion picture. Fishermen drawing their nets.  
(13 b.) On canvas, 0,36 h., 0,465 w.

Both purchased by Count Gotter as pictures in which  
the accessories were painted by Pieter Bout. Price,  
200 Conven. florins.

**Rubens (Peter Paul).**

Born at Siegen, June 29, 1575 or 1577; died at Antwerp, May 30, 1640.

823. A lion hunt. On canvas, 2,39 h., 3,14 w.

(J 3.) Purchased by Rigaud and De Brays in 1742 from  
the Carignan Gallery in Paris, for 8000 Livres.

824. Quos ego. Neptune on his shell commanding the  
(J 1.) winds to be still. On canvas, 3,28 h., 3,85 w.  
\*(I. 48.)

Painted in 1635 for the triumphal arch of the Card.  
Infant Ferdinand of Austria in Antwerp. Obtained  
in 1742 by Count Brühl. Inven. 8vo.

✓ 825. Diana and her nymphs returning from the chase.  
 (J 3.) On canvas, 2,21 h., 2,38 w.

Purchased in 1756 by Le Lou from the Orleans Gallery, for 10,000 Livres. The same picture is in the Grand Ducal Gallery in Darmstadt.

✓ 826. The same subject in half-length figures. On canvas,  
 (J 4.) 1,37 h., 1,80 w.

Purchased in 1708 by Jac. de Wit in Antwerp, for 200 Pistoles.

✓ 827. Hercules intoxicated, supported by a faun and a  
 (J 1.) bacchante. On canvas, 2,22 h., 2,02 w.

From the Mantua Gallery. Cat. Guar.

✓ 828. Meleager presenting the head of the Calydonian  
 (J 1.) boar to Atalanta. On canvas, 1,68 h., 1,21 w.

From the estate of the Duc de Tallard in Paris,  
 1756.

✓ 829. A hero, crowned by Victory, places his foot on  
 (J 2.) the neck of a Silenus; Venus and Cupid near,  
 weeping. Envy seen in the background. On canvas,  
 2,02 h., 2,22 w. \* (II. 44.)

Painted for Duke Vincenzo Gonzaga by Rubens in  
 Mantua, whence it came to the Gallery here. See Abr.  
 Cat. Guarienti: "*Geroglifico di Carlo V*".

✓ 830. St. Jerome kneeling before a cross; his lion lies  
 (J 3.) near him asleep. On canvas, 2,38 h., 1,64 w.

Signed: P. P. R. Mod. purchase. Transferred to new  
 canvas and restored in 1837.

✓ 831. The daughter of Herodias with the charger, in  
 (J 1.) which an executioner places the head of John the  
 Baptist. On canvas, 1,29 h., 1,28 w.

*godd* From the Kunstkammer. As "Scuola di Rubens".  
 Old inven. 1722.

832. An old woman in a rocky cave with some boys, (J 4.) the youngest of whom is blowing in a pan of glowing coals. On wood, 1,16 h., 0,92 w. \* (I. 49.)

Copied in 1767 by Dietrich for the Duke of Arenberg in Brussels.

✓ 833. Bathsheba sitting before a fountain; a young Moor gives her a letter. On wood, 1,73 h., (J 1.) 1,26 w.

Purchased by Le Leu in 1749 from the Araignon Collection in Paris; price, 6600 Livres.

✓ 834. A tigress suckling her young; another comes with (J 1.) a hare in her jaws; before them, stands a lion. On canvas 2,00 h., 3,77 w. \* (II. 46).

Obtained by Louis Talon in 1744 in Spain. (?)

✓ 835. A satyr pressing grapes in a vessel which is (J 8.) held by a little satyr; before them, lies a tigress with her young. On canvas, 2,24 h., 1,45 w.

Purchased in Brussels by Grünberg, as *Bachanalia de Rubens*. Price, 2000 Frcs. de Hollande.

✓ 836. View of the Escurial in Spain. One of the many (J 4.) repetitions painted by Uden and Momper under the direction of Rubens. On canvas, 1,13 h., 1,95 w.

Purchased by Riedel in Prague in 1742.

✓ 837. A wild boar-hunt in a woody country. Original- (K 3.) sketch. On wood, 1,35 h., 1,66 w.

One of equal size formerly in the possession of the King of Holland; a second, still larger, in the Museum in Marseilles. Said to be also, at Brentano's in Frankfort-on-the-Main. This excellent picture was purchased, with the Rubens Collection, from the Duke of Buckingham at his auction in Antwerp in 1648, by Archduke Leopold Wilhelm for the Prague Gallery, and bought of the latter in 1748 by Gialdi and Guarienti for the Dresden Gallery. Price, 800 Fl.

✓ 838. The Judgment of Paris. On wood, 0,49 h., 0,63 w.  
 (M 2.) \*

From the Collection of Count H. v. Brühl. First sketch of the enlarged repetition in the Nat. Gallery in London.

✓ 839. The Garden of Love. On wood, 0,92 h., 1,22 w.  
 (M 2.)

Our picture, acknowledged to be best of the various specimens, was formerly in the Collection of the Countess de la Verrue under the name "*la Conversation*", and was purchased in 1742, by De Brays and Araignon, from the Carignan Gallery in Paris, for 12,000 Livres. Repetitions of the same subject exist in the galleries at Vienna, Madrid, Gotha, and other places.

✓ 840. Mercury about to kill the sleeping Argus. On wood, 0,63 h., 0,88 w.  
 (M 2.)

Obtained as the preceding, from the Carignan Gallery under the name: "*la Vache*", for 5000 Livres. Formerly in the possession of the Countess de la Verrue.

✓ 841. Clelia, having escaped from the camp of the Etrurians with her companions, swims across the Tiber. On canvas, 1,82 h., 2,66 w.  
 (J 1.)

From Her Majesty the Queen. Old inven. 1722.

✓ 842. The Last Judgment. On wood, 1,22 h., 0,97 w.  
 (M 3.) A study for the great picture in Munich.

✓ 843. St. Ignatius in a glory, or nimbus, healing demons. Sketch. On wood, 0,65 h., 0,785 w.  
 (M 3.)

Obtained through Hofrat Heucher in Leipzig, 1728. Inven. 8vo.

844. Christ on the lake of Gennesareth. Sketch. On wood, 1,00 h., 1,38 w.  
 (L 1.)

Purchased in 1749 by Le Leu, from the widow Gersaint for 1200 Livres.

845. Rubens' two sons, Albert and Nicolas, by his  
(J 1.) first wife, Isabella Brant. On wood, 1,55 h.,  
0,90 w. \* (I. 50.)

Purchased in 1742, by De Brays and Rigaud in  
Paris from the Collection of M. Dubreuil. Also in  
Liechtenstein Gallery in Vienna.

846. Portrait of a lady in a black dress, stomacher  
(J 1.) with gold cord, and a heavy gold chain. On  
wood, 1,02 h., 0,73 w.

Purchased from the estate of De Brays in Paris,  
1749, as *van Dyk*, for 1000 Livres.

847. Portrait of a man putting on his gloves. On  
(J 1.) wood, 1,06 h., 0,74 w.

Purchased in Paris, 1756, as *van Dyk* for 1000 Livres.  
This, and No. 848. from the collection of the Duc de  
Tallard.

848. Portrait of a lady in a black dress, with a child  
(J 4.) dressed in white in her lap. In the back-ground,  
the coat of arms of van de Wouvere, Herren von  
Heembeck, for which information we are indebted  
to Madame Caraman, Princesse Alphonse de Chi-  
may. On wood, 1,05 h., 0,77 w.

Purchased as the preceding, as *van Dyk*, and com-  
panion-picture to it. Price, 1000 Livres.

✓ 849. Portrait of a man in black clothes and white  
(J 1.) ruff; the left hand against his side, the right  
resting on a table. On wood, 1,00 h., 0,72 w.

Purchased as above as *Rubens*. 1000 Livres.

850. Portrait of a young lady in a black dress and  
(26a.) white lace-collar. Half-length. Canvas on wood,  
0,74 h., 0,54 w. \* (II. 45.)

Purchased in 1723 by Leplat, from the Collection  
of the Countess Wrzowecz in Prague. Old inven. 1722.

✓ 851. An old man with white hair and beard, in epis-  
 (M 3.) copal vestments. Signed: P. P. R. 1634 (?) f.  
 On wood, 0,605 h., 0,535 w.

Obtained through Baumann. Old inven. 1722.

✓ 852. Portrait of a young lady with light hair, hold-  
 (M 2.) ing some roses in her left hand. On wood,  
 0,79 h., 0,58 w.

Probably Helene Fourment, Rubens' second wife.  
 Companion-piece to No. 991. Obtained through Le-  
 plat in 1723. Old inven. 1722.

✓ 853. Portrait of the second (?) wife of the Artist, with  
 (M 3.) uncovered head and braided hair. On wood,  
 0,65 h., 0,50 w. \* (III. 13.)

Both from the Collection of the Countess Wrzowecz  
 in Prague.

✓ 854. Portrait of an old man with thin, gray hair and  
 (M 2.) beard, black clothes, and white plaited collar.  
 On wood, 0,66 h., 0,52 w.

Signed: AETATIS SVAE 60. ANNO 1618. Ob-  
 tained through Count Wackerbarth as *van Dyk*. Old  
 inven. 1722.

✓ 855. Portrait of an old lady in a white cap and black  
 (M 2.) dress. Canvas on wood, 0,655 h., 0,505 w.

Obtained as above, and signed in the same manner.

✓ 856. Portrait of a young lady with a black veil over  
 (M 2.) her head. On wood, 0,78 h., 0,61 w.

✓ 857. Portrait of a man with light mustaches and light  
 (J 2.) beard, in black clothes and white collar. On  
 wood, 0,64 h., 0,50 w.

Formerly in the possession of His Majesty, King  
 Anton of Saxony. Bought of Dr. Hille in 1851.  
 Price, 300 Thlr.

## School of Rubens.

858. Time raises Truth triumphantly over Ignorance,  
 (M 3.) Superstition and Vice. Sketch for one of the ten  
 allegorical pieces of tapestry, which were exe-  
 cuted by order of Philip IV. for the monastery  
 at Loeches, near Madrid. On canvas, 0,59 h.,  
 0,81 w.

From the Kunstkammer, as, a Thesis. Old inven.  
 1722. From the reserved pictures in 1856.\*

859. Leander's body borne through the waves to the  
 (26 a.) land by Nereids. Hero precipitates herself from  
 a tower into the sea. On canvas, 1,26 h., 2,15 w.

From the old Kunstkammer in 1728, where it had  
 already been placed in 1659. Old inven. From the  
 reserved pictures in 1860.\*

860. Adoration of the Magi. Sketch on wood, 0,85 h.,  
 (M 3.) 0,63 w.

Purchased by Leplat as *Rubens*. Old inven. 1722. ~~1722~~

861. Madonna and Child with angels, who bring fruit.  
 (26 a.) On copper, 0,65 h., 0,49 w.

Obtained through Jos. Perodi, as *van Dyk*. As  
 above.

862. Venus and Adonis. On wood, 0,605 h., 0,83 w.  
 (26 a.) From the Collection of Senator Isolani in Bologna,  
 as *Rubens*. Cat. Guar.

863. The Rape of Proserpine. On wood, 0,50 h.,  
 (M 3.) 0,64 w.

Obtained through Count Wackerbarth, as *Rubens*.  
 Old inven. 1722, and Cat. Guar.

864. Adoration of the shepherds. On wood, 0,415 h.,  
 (27 a.) 0,57 w.

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\* ) Probably one of the pictures furnished by Rubens for  
 the spaces over the doors in the Palace de la Parada. Michel,  
*Vie de Rubens*. 1771.

865. Half-length portrait of an old woman with a  
(26a.) white head-covering and red bodice. On wood,  
0,475 h., 0,41 w.

866. Half-length-portrait of the Archduke Albrecht of  
(50b.) Austria in black, with the order of the Golden  
Fleece. On wood, 0,67 h., 0,52 w.  
Purchased by Leplat, as *Rubens*, in 1723, from the  
Collection of the Countess Wrzowecz in Prague.

867. Half-length portrait of the Consort of the prece-  
(50b.) ding, the Infantin Clara Eugenia Isabella. On  
wood, 0,655 h., 0,525 w.  
Obtained as the preceding.

868. Head of a stout, old woman, with a small smooth  
(27b.) cap. On wood, 0,335 h., 0,27 w.  
Obtained in 1741 through von Kaiserling. Inven. 8vo.

**Same School;** attributed to *Joh. B. Franken*. (?) Son  
of Frans Fr., the Younger.

Born, July 29, 1618.

869. Half-length picture of the Apostle Simon, both  
(M 2.) hands resting on a saw. On wood, 0,63 h.,  
0,46 w.  
Obtained through General Fieldmarshal Count v.  
Flemming as *Joh. Bap. Frank*. Old inven. 1722.

870. Half length picture of the Apostle Bartolomew;  
(M 2.) he holds a knife in his hand. On wood, prece-  
ding size.  
Obtained as above.

871. The Apostle Paul. Half-length; the face turned  
(M 3.) to the right; the hands placed on a book. On  
wood; preceding size.  
As above.

✓ 872. The Apostle Peter. Half-length. On wood; preceding size.  
 (M 3.)

✓ 873. Head of the Apostle Paul. On wood, 0,63 h.,  
 (M 3.) 0,47 w.  
 Removed from the reserved pictures to the Gallery  
 in 1855.

874. Head of the Apostle Peter. On canvas, 0,63 h.,  
 (26 a.) 0,51 w.  
 As above.

875. A head with upturned eyes. On wood, 0,63 h.,  
 (26 c.) 0,46 w.  
 From the reserved pictures in 1861.

### Artist unknown.

876. A pale man without beard, with a white trans-  
 (50 c.) parent collar. On wood, 0,51 h., 0,40 w.

877. The finding of Erichthonius, son of Vulcan, with  
 (26 c.) snakes in the place of legs. On wood. 0,415 h.,  
 0,54 w.  
 Modern copy after the original of life size in the  
 Liechtenstein Gallery in Vienna. Bequeathed to the  
 Gallery by the Art dealer, Schmidt.

878. Portrait of a lady in black dress with gold  
 (M 3.) buttons. On wood, 0,935 h., 0,70 w.  
 Signed: AETA<sup>s</sup> 47 . . A<sup>o</sup> 1638 M. J. M B in a  
 monogram. \*) From the Wallenstein Collection in  
 Dux, 1741.

879. Portrait of a man in black; in his left hand, he  
 (M 3.) holds his gloves. Companion picture to the pre-  
 ceding. On wood, 0,93 h., 0,70 w.  
 Signed: A . . . . . A<sup>o</sup> 1638 . . . . .

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\*) Michiel Jansze Mierevelt Batavus?

880. St. Rochus. A modern copy of the celebrated  
 (26 a.) altar picture in St. Martin's church at Alost. On  
 wood, 0,56 h., 0,36 w.

Given to the Gallery by his Majesty King John, as a  
 bequest of the Princess Louise of Saxony.

**Willarts (Adam).**

Born at Antwerp, 1577; died at Utrecht 1640?

881. Dutch vessels lying at anchor in a rocky inlet.  
 (9 b.) On wood, 0,62 h., 1,06 w.

Signed: A. Willarts 1620.

**Vinckeboons (Davidze), Scholar of his father Philipp,  
 named also Vinbons.**

Born at Mechlin, 1578; died at Amsterdam, 1629.

882. A country fair (church-ale) on a green field. On  
 (25 c.) wood, 0,53 h., 0,92 w.

883. Beggars and lame people receiving alms out of  
 (12 b.) the window of a convent. On wood, 0,29 h.,  
 0,45 w.

Obtained through Count Wackerbarth. Old inven.  
 1722.

883a. A dense forest; to the right, a murdered person;  
 (10 c.) in the fore-ground, robbers dividing their booty.  
 On wood, 0,41 h., 0,62 w.

Obtained by Riedel in Prague in 1742. Old inven.  
 1722.

**Same Artist. (?)**

884. Forest scenery; in the fore-ground, a waggon  
 (18 a.) passing through the water. On wood, 0,69 h.,  
 1,08 w.

Purchased by Count Wackerbarth as an original by  
*Wouvermann*. Old inven. 1722.

**Heusch** (Gabriel de) (?) See Nagler's *Lexicon*, father of  
**Willem.** (?)

885. Village path near a pond, with a shepherd and  
 (15 b.) his flock. On wood, 0,34 h., 0,47 w.

Signed: *G. DI. A. 1629.*

**Victor Wolfvoet** (Scholar of *Rubens*).<sup>•</sup>

Christened May 4, 1612; died, Oct. 23, 1652, in  
 Antwerp.

886. Head of Medusa surrounded with serpents, lizards  
 (26 c.) and other reptiles. On canvas, 0,46 h., 0,59 w.

Signed: *VICTOR WOLFVOET*

From the reserved pictures in 1861

**Snyders** (Frans) or **Snyers.** Scholar of *Pet. Brueghel*.

Born at Antwerp, 1579; died Aug. 19, 1657.

887. A dead doe; game and fruit in dishes. A girl,  
 (K 3.) painted by M. J. Miervelt (?) with a parrot on  
 her hand, standing near. On canvas, 1,52 h.,  
 2,35 w.

Signed: F. Snyders Fecit.

888. A dead swan and a peacock, with provisions; near  
 (K 3.) by, a dog with her young puppies. On canvas,  
 1,70 h., 2,43 w.

Purchased by Riedel in Prague in 1742. Inven. 8vo.

889. A dead doe, a swan, and other game, on a table  
 (K 3.) covered with a red cloth. The whole enlivened  
 by some animals. On canvas, 1,68 h., 2,35 w.

890. ✓ Fowls and fruit, on a table with a red cover.  
 (K 3.) The figures said to be by Nieuulant (Adrian) of  
 Antwerp (Scholar of Frans Badens; still alive, 1657).  
 On canvas, 1,83 h., 2,86 w.

891. A wild-boar hunt. The figures by Rubens. On  
(K 4.) canvas, 1,92 h., 3,00 w.

892. Game and poultry on a bench. Rubens (?) and  
(J 3.) his wife as cooks; painted by himself. On canvas,  
1,95 h., 3,25 w.

Obtained in 1723 by Baron Rechenberg. Old inven.  
1722.

✓ 893. Paradise, with a variety of wild and tame animals.  
(K 1.) On canvas, 1,68 h., 2,70 w.

Obtained through Leplat in 1723.

*Same Artist. (?)*

✓ 894. A bear hunted by several dogs. On canvas,  
(K 2.) 1,31 h., 2,10 w.

Falsely signed: F. Snyders fec. on the collar of one  
of the dogs. Purchased in 1723 by Leplat from the  
Collection of the Countess Wrzowecz in Prague. Old  
inven. 1722.

✓ 895. A bear chase. In an opening in a forest, several  
(K 1.) dogs have fastened upon the animal; two hunters  
are about to kill it with hunting spears. The  
figures by Honthorst. (?) On canvas, 2,38 h.,  
3,68 w.

' Purchased by Louis Talon in Spain, 1744. The figures  
were supposed to be by *Rubens*; among them, his  
portrait. (?)

896. An old market-woman selling vegetables to a  
(K 3.) gentleman and his maid-servant. On canvas,  
1,44 h., 2,01 w.

897. A female gardener and her lover among cabbages  
(K 3.) and other vegetables. On canvas, 1,44 h., 2,00 w.

Both from the reserved pictures in 1861. The figures  
in both very indifferent.

**Wildens** (Jan.), Scholar of *Rubens*.

Born at Antwerp, 1584; died there Oct. 16, 1653.

898. A winter-landscape; a hunter with his dogs, and  
(K 4.) a hare in his hand. On canvas, 1,91 h., 2,89 w.

Signed: JAN WILDENS. FECIT. 1624. From the  
Collection in Moritzburg as a copy. Old inven. 1722.

**Momper** (Josse de) the Younger.

Born at Antwerp about 1559; died there about 1634.

899. A rocky landscape. Steep mountain, coast-sce-  
(12 b.) nery; bridges and foot-bridges with travellers.  
On wood, 0,50 h., 0,94 w.

Signed: I. D. M. Purchased in 1742 by Riedel in  
Prague.

900. Rocky mountains, some covered with forests; a  
(12 b.) bridge resting on arches; travellers on horseback.  
On wood, 0,53 h., 0,72 w.

901. Steep mountain, coast-scenery; bridges and foot-  
(12 b.) bridges with travellers. On wood; preceding size.  
Purchased by Count Gotter, for 100 Conven. florins.

902. Mountain-scenery. On wood, 0,44 h., 0,65 w.  
(25 b.)

903. Similar landscape. On wood, 0,39 h., 0,56 w.  
(25 a.)

904. Companion-picture to the preceding. On wood,  
(25 a.) and of the same size.

All three taken from the reserved pictures in 1861.  
The figures mostly by Jan Brueghel.

**Stalbemt or Staelsbempt** (Adrian van).

Born at Antwerp, 1580; died after 1660.

905. A banquet of the gods. On wood, 0,5175 h.,  
(30 d.) 0,815 w.

Signed: A. V. STALBEMT. A<sup>o</sup> 1622.

906. The Judgment of Midas. On wood, 0,40 h.,  
(30 d.) 0,58 w.

Obtained through du Roy as an original by *Le Cleve*.

**Teniers (David), the Father; Scholar of Rubens and Ad. Elsheimer.**

Born at Antwerp, May 4, 1582; died there, 1649.

907. A lake, in which the moon is reflected; rocky mountains with old towers behind; in the foreground, shepherds reposing round a fire. On wood, 0,385 h., 0,57 w.

Signed: D. TENIERS F. Obtained through Wanderer. Old inven. 1722.

908. A village-fair; a fiddler playing for a dance.  
(7 b.) On canvas, 1,42 h., 1,79 w.

Purchased in 1749 by Le Leu, from the Araignon Collection in Paris for 4000 Livres.

909. A small landscape with a river. On wood,  
(7 b.) 0,385 h., 0,55 w.

Signed: D. TENIERS F. Obtained through Wanderer. Old inven. 1722.

✓ 910. A landscape and several men, one of whom is  
(15 a.) carrying a rod and a fish. On wood, 0,15 h., 0,22 w.

Signed: T. Fct.

✓ 911. A landscape with several people. On wood; preceding size.

Signed: T. F.

✓ 912. A Dutch bleach-field. On wood, 0,49 h., 0,705 w.  
(15 a.) Signed: D. TENIERS F. Obtained through Count Gotter for 40 Conven. florins.

✓ 913. A Dutch country fair (church-ale). On wood,  
 (15 a.) 0,50 h., 0,71 w.

Signed: D. Teniers. F. Obtained as above. Price,  
 40 Convent. florins. Restored in 1826, by Palmaroli.

**Teniers** (David), the Son; Scholar of his father and  
*Rubens.*

Born at Antwerp, in December 1610; died at Brussels,  
 1690.

914. A couple of peasants playing at trick-track, a  
 (7 b.) third is looking on. On wood, 0,30 h., 0,37 w.

Signed: D. TENIERS. F. Obtained through Count  
 Wackerbarth. Old inven. 1722.

✓ 915. A village-fair in the Netherlands. On canvas,  
 (15 c.) 0,93 h., 1,34 w.

Signed: D. TENIERS. Purchased by De Brays  
 and Araignon from the Carignan Collection, 1742 for  
 3500 Livres.

916. Peasants playing cards in an ale-house. On wood,  
 (7 b.) 0,30 h., 0,385 w.

Signed: D. TENIERS. F. Obtained through Count  
 Wackerbarth. Old inven. 1722.

917. A witch-scene. On wood, 0,335 h., 0,24 w.  
 (15 a.) From the Kunstkammer. As above.

918. Peasants sitting in a village ale-house, smoking;  
 (15 c.) a woman brings them food. In the back-ground,  
 others playing cards. On canvas, 0,37 h., 0,51 w.

Signed: D. TENIERS. Fec. Obtained through Count  
 Wakerbarth. As above.

919. Peasants sitting round a table and reckoning  
 (15 c.) their account. On wood, 0,48 h., 0,69 w.

Signed: D. TENIERS. FEC. As above.

✓ 920. A young man sitting near an overturned cask, with  
 (15 c.) a tankard in his hand. On wood, 0,43 h.,  
 0,555 w.

Signed: D. TENIERS. F.

921. An old man writing at his desk in an arched room.  
 (15 a.) A boy brings a letter; a woman stands at the door. On wood, 0,27 h., 0,19 w.

Signed: D. TENIERS F. Obtained through Count Wackerbarth. Old inven. 1722.

922. Armed men playing at dice in a guard-room.  
 (15 a.) In the back-ground, the liberation of Peter from prison. On copper, 0,575 h., 0,78 w.

Signed: D. TENIERS. F. Bought by Leplat from Jos. Perodi. Old inven. 1722.

923. Some peasants sitting round a table smoking and drinking beer; others are playing cards. On canvas, 0,59 h., 0,73 w.

Signed: D. TENIERS. FEC. Purchased by De Brays and Araignon from the Carignan Collection, in 1742, for 1500 Livres.

924. The interior of a Dutch farm-house. A peasant (27 c.) frolicking with a woman. On wood, 0,48 h., 0,63 w.

Signed: *D 1649.*

Obtained through Leplat. Old inven. 1722. Transferred from the reserved pictures to the Gallery in 1855.

925. Similar subject. Man and woman busy near the fire. On wood, 0,38 h., 0,60 w.

Signed: *TENIERS f.*

Purchased by von Kaiserling in 1741. Inv. 8 vo. From the reserved pictures in 1855.

926. A peasant asleep in an ale-house. In the back-(15 a.) ground, other peasants drinking and smoking. On wood, 0,35 h., 0,25 w.

Signed: D. TENIERS. f.

927. Soldiers playing cards in a guard-room. In the (15 a.) fore-ground, a page holding a red cloak; before him, lie weapons of all kinds. On copper, 0,395 h., 0,47 w.

Signed: D. TENIERS. FEC.

✓ 928. A chemist sitting before a furnace with a pair (15 c.) of bellows, surrounded by all kinds of apparatus. On canvas, 0,61 h., 0,73 w.

Signed: D. TENIERS. FEC. Purchased from Franz Lemmers in Antwerp in 1708. Price, 200 Pattacons. Old inven. 1722.

929. The temptation of St. Anthony. On copper, (7 b.) 0,70 h., 0,85 w.

Signed: D. TENIERS. FEC. Obtained through J. Perodi. Old inven. 1722.

930. Peasants at dinner. One stands on a block of (15 a.) wood playing for the others to dance. On wood, 0,61 h., 0,90 w.

Signed: D. TENIERS. FEC.

931. Great fair in a village. On canvas, 1,37 h., (16 a.) 2,15 w.

Signed: DAVID TENIERS. Purchased in 1749 by Le Leu from the Araignon Collection in Paris, for 1600 Livres.

932. Peasants playing dice. On wood, 0,57 h., 0,77 w. (15 a.) Marked A 1646. Obtained through Raschke. Old inven. 1722.

933. The temptation of St. Anthony. On wood, 0,28 h., (7 b.) 0,375 w.

Signed: D. TENIERS. f. Purchased by Count Wackerbarth from Perodi. Old inven. 1722.

✓ 934. An old dentist holding with an instrument a tooth, which he has just extracted for a young man. On wood, 0,35 h., 0,30 w.

Signed: D. TENIERS.

✓ 935. A studio with many pictures on the walls. In the fore-ground, sits a painter at his easel; farther back, his apprentice. On canvas, 0,51 h., 0,82 w.

From the reserved pictures in 1861. Somewhat damaged.

✓ 936. An old man with a lute; behind him, a flute-player. On wood, 0,19 h., 0,16 w.

From the reserved pictures in 1861.

Remark. The two signatures in fac-simile are rare.

### Teniers (D.) and Verendael (Nicolas van).

✓ 937. Dead game on a table, in a dish is a fish; behind, in a vase, a bouquet by Verendael; the glimpse into a kitchen with the cook, by Teniers. On canvas. 0,84 h., 1,22 w.

Signed: N. v. Verendael and D. T. Purchased by Leplat in 1723, from the Collection of the Countess Wrzowecz in Prague. Old inven. 1722.

### Hals (Franz).

Born at Mechlin, 1584; died at Haarlem, Aug. 20, 1666.

✓ 938. A man's portrait. On wood, 0,25 h., 0,195 w.  
(19 a.) Obtained through Raschke. Old inven. 1722.

✓ 939. A portrait of a man in black clothes. On wood, 0,25 h., 0,20 w.

Obtained through Count Wackerbarth. Old inven. 1722.

✓ 940. Same subject. On wood, 0,33 h., 0,25 w.  
(19 a.) Obtained through Raschke. From the reserved pictures in 1861.

*Same Artist. (?)*

941. Portrait of an old woman with a white cloth in  
(L 2.) her hands. On wood, 0,75 h., 0,75 w.

Obtained in 1740 through Morell from Antwerp.  
Inven. 8vo.

**Avercamp** (Hendrik van), named *de Stomme van Campen*.

Born at Campen about 1590.

942. Dutch village-fair on the ice. On wood, 0,25 h.,  
(25 a.) 0,46 w.

943. Similar subject; companion-picture. On wood,  
(25 a.) 0,25 h., 0,44 w.

Both purchased in Leipsic as *Pieter Brueghel*. Old  
inven. 1722.

**Diepenbeck** (Abraham van), Scholar of *Rubens*.

Born at Herzogenbusch, 1607 (?); died at Antwerp,  
1675.

✓ 944. Neptune-and Amphitrite, surrounded by Cupids.  
(30 d.) On wood, 0,515 h., 0,73 w.

**Zegers or Segers** (Daniel), named "*the Jesuit of Antwerp*"; Scholar of *Joh. Brueghel*!

Born at Antwerp, 1590; died there, Nov. 2, 1661.

945. A wreath of flowers surrounding a painted relief,  
(47 a.) representing the Nativity. On canvas, 1,43 h.,  
0,95 w.

Signed: Pater Daniel Segers. Obtained through  
Baron von Rechenberg. Old inven. 1722.

946. Madonna and Child; painted in relief like the  
(47 a.) preceding, and surrounded by a wreath of flowers.  
On canvas, 1,42 h., 1,13 w.

Signed as the former. Old inven. 1722.

947. Madonna and Child as a bas-relief in a niche,  
 (7 c.) surrounded by a flower wreath. On copper, 0,87 h.,  
 0,645 w.

Signed: Daniel Segers Soc<sup>tis</sup> JESV. From the Wallen-stein Collection in 1741. Inven. 8vo.

948. Same subject. On canvas, 0,85 h., 0,64 w.  
 (16 b.) As above.

949. Flowers in a glass vessel. On copper; preceding  
 (15 a.) size.

Signed: D and S. in a monogram, Soc<sup>tis</sup> Jesu 1643.  
 Presented in 1751, by Her Majesty the Queen to His  
 Majesty the King. Inven. 8vo.

950. Flowers in a wooden vessel. On copper, 0,46 h.,  
 (13 c.) 0,345 w.

Signed D. S. Soc<sup>tis</sup> JESV. 1643. Obtained through  
 Leplat. Old inven. 1722.

*Same Artist. (?)*

✓ 951. A Holy Family in the midst of a wreath of  
 (47 b.) flowers. On canvas, 1,19 h., 0,92 w.

Purchased by Count Gotter for 150 Conven. florins.

**Schut (Cornelius), Scholar of Rubens.**

Born at Antwerp. 1597; died Apr. 29, 1655.

✓ 952. A Sacrifice to Venus. On wood, 0,76 h., 1,44 w.  
 (30 d.)

✓ 953. Neptune and Amphitrite. On wood, 0,88 h.,  
 (80 d.) 1,35 w.

From the Wallenstein Collection in Dux, 1741.  
 Inven. 8vo.

**Jordaens (Jacques), Scholar of *Adam van Noort* and *Rubens*.**

Born at Antwerp, May 19, 1593; died there, Oct. 18, 1678.

✓ 954. Ariadne, surrounded by fauns, satyrs and bacchantes,  
(J 4.) On canvas, 2,41 h., 3,13 w.

Purchased by Raschke in 1709, from Jac. de Wit in Antwerp as *Rubens' Bacchanalia* for 600 Pistoles.

955. Silenus holding a cup, into which a bacchante pours wine. On canvas, 1,93 h., 1,61 w.  
(J 1.)

Obtained as the preceding; price 200 Pistoles.

✓ 956. Diogenes with his lantern in the market looking for men. On canvas, 2,34 h., 3,51 w.  
(J 3.)

Purchased by De Brays in 1742, from Mons. Lambert in Paris; price 1500 Livres.

✓ 957. The prodigal son. An old shepherd points to the food of the swine. On canvas, 2,37 h., 3,70 w.  
(J 3.)

✓ 958. Joseph of Arimathea, Mary, John, and Mary Magdalene, seeking the body of the Lord in the sepulchre. On canvas, 2,14 h., 1,47 w.  
(J 3.)

✓ 959. The Presentation in the Temple. On canvas, 3,94 h., 3,03 w.  
(J 4.)

960. Old and young persons sitting at a well-furnished table. (In the picture, the inscription: "So d'ouden songen so peepen de Jongen" and on a book-mark under a skull: "Cogita mori".) On canvas, 1,69 h., 2,02 w.  
(J 1.)

From the magazine, 1725. Old inven. 1722.

✓ 961. A satyr with a basket of fruit; near by, a young girl. On wood, 1,05 h., 0,74 w.  
 (J 4.) Purchased by V. Rossi in 1738. Inven. 8vo. From the reserved pictures in 1855.

✓ 962. A study head with short gray hair and mustaches.  
 (27 a.) Portrait of Adam Graphaeus, a messenger (Knape) of the guild of St. Luke in Antwerp. On wood, 0,51 h., 0,41 w.  
 From the reserved pictures in 1856.

Copy after Rubens by the same artist.

963. Hercules intoxicated, led by bacchantes and satyrs.  
 (J 2) On wood, 2,19 h., 2,00 w.  
 Cat. Guarienti (Nr. 129), "fu della Galleria di Mantova".

Snyers (Pieter), Scholar of H. von Balen.

Born at Antwerp, 1593. (?)

964. Robbers, who have plundered and killed some travellers, attacked by armed men. On canvas, 0,54 h., 0,67 w.  
 (18 a.) Bought by Wanderer in Prague. Old inven. 1722.

965. Similar subject. On canvas, 0,545 h., 0,675 w.  
 (18 a.) As above.

966. A traveller, in a mountainous country. On canvas, 0,59 h., 0,50 w.  
 (27 a.)

Signed:  1669 Obtained by Riedel in Prague in 1742.

967. A village plundered. On canvas, 0,82 h., 1,14 w.  
 (26 d.)

From the reserved pictures in 1856.

968. A narrow rocky ravine; a castle in the distance.  
 (27a.) On canvas, 0,80 h., 0,50 w.

From the reserved pictures in 1861.

**Artist unknown.**

✓ 969. A gypsy encampment on a mountain side. On  
 (14 b.) wood, 0,42 h., 0,575 w. *See collection*

✓ 970. Travellers assaulted by robbers. On wood, 0,42 h.,  
 (14 b.) 0,58 w. *Like the same artist*

**Uden (Lucas van).** *See collection*

Born at Antwerp, Oct. 18, 1595; died about 1672—  
 1673.

971. Landscape with a river and small waterfall in  
 (14a.) the fore-ground. On wood, 0,22 h., 0,35 w.

Signed: L. V. tV. 1656. Obtained through Count  
 Wackerbarth. Old inven. 1722.

✓ 972. In the fore-ground, a level landscape with much  
 (48b.) water; on a height, a peasant's house to which  
 a bridal pair are going with their guests. The  
 figures by D. Teniers. On canvas, 1,58 h.,  
 2,86 w. *Very well done*

Signed: L. V. (indistinctly) Vden.

973. St. Paul, the hermit, and St. Anthony before their  
 (14a.) hermitage. Figures by D. Teniers On wood,  
 0,52 h., 0,74 w.

Purchased by Wanderer as *D. Teniers*. Old inven.  
 1722.

974. A landscape rich in foliage, with distant mountains.  
 (14 a.) In the fore-ground, a couple of women with a child. The figures by Pieter Bout, as in the following. On wood, 0,405 h., 0,70 w.

Signed: *Luccas.*  
*van Voden. inje.*

Obtained through Count Wackerbarth. Old inven.  
 1722.

✓ 975. A step rock in the distance. In the fore-ground on a hill, travellers in carriages and on foot, and a shepherd with his flock. On wood, 0,43 h., 0,645.

Signed: L. V. V. Obtained through Count Wackerbarth. Old inven. 1722.

976. Landscape with woody hills, and a broad river,  
 (14 a.) on which boats are sailing. In the fore-ground, fishermen draw their nets to the land. On wood, 0,26 h., 0,35 w.

Obtained through Count Gotter.

977. Landscape with high mountains and a river;  
 (14 a.) in the fore ground, some cattle grazing and two small waterfalls. On wood, 0,25 h., 0,35 w.

Obtained as above. Price for both, 75 Conven. florins.

978. Landscape with many large figures. In the immediate fore-ground, a waggon with vegetables. On canvas, 0,53 h., 0,70 w.

Imperfectly signed: Vden. Obtained in 1741 by Wackerbarth. From the reserved pictures in 1860.

979. Landscape with trimmed willows. Shepherd and shepherdess with sheep. On canvas, 0,51 h., 0,69 w.

As above.

Van Dyk's P. 122. Jan 1870  
Very much the same size, but  
142

### Dyck (Antonie van).

Born at Antwerp, March 22, 1599; died in Black-friars in London, Dec. 9, 1641.

980. Silenus intoxicated, led by bacchantes. On canvas, (J 4.) 1,06 h., 0,91 w.

Signed: A. V. D. (in a monogram.) Purchased by the painter Pesne. Old inven. 1722.

981. Jupiter descending as a shower of gold into Danae's bed-chamber. On canvas, 1,30 h., 1,83 w.

Obtained through Baumann. Old inven. 1722.

982. St. Jerome. On canvas, 1,94 h., 2,17 w. \* (II. 49.) (J 3.)

983. The Virgin as Queen of Heaven, with the Infant Christ standing in her lap. On canvas, 1,22 h., 0,97 w.

Obtained by Riedel in Vienna in 1741.

984. The Infant Christ standing on a globe with the serpent under his feet. On wood, 0,73 h., 0,50 w. (M 3.)

985. Portrait of Charles I. King of England. On canvas, (J 1.) 1,22 h., 0,96 w.

Inscribed: C. R. 1637; (over each of the letters, the Crown). Purchased in 1748 by Gialdi and Guarienti, from the Royal Gallery in Prague.

986. Henrietta Maria, Princess of France, Consort of Charles I. King of England. On canvas, 1,23 h., 0,96 w. (J 1.)

Obtained as the preceding.

987. The Portraits of the three children of Charles I.: (J 1.) Charles, James and Maria. (?) On canvas, 1,28 h., 1,45 w.

Purchased, by Le Leu in Paris, 1744. Inven. 8vo.  
Probably the picture formerly in the Gallery of the  
Regent, the Duke of Orleans.

988. Portrait of a gentleman in a black dress, with a  
(J 1.) white, hanging collar. On canvas, 1,26 h.,  
0,92 w.

Purchased in 1741 by Heineken in Hamburg.  
Inven. 8vo.

989. Portrait of a lady, as companion-picture. On  
(J 1.) canvas, 1,25 h., 0,90 w.

As above.

990. Portrait of the painter Martin Ryckaert. On  
(J 4.) canvas, 1,16 h., 0,97 w. \* (III. 15.)

Mod. purchase, under the above title.

✓ 991. Portrait of the Knight Engelbert Taie, Baron  
(M 2.) von Wemmel. On canvas, 0,73 h., 0,56 w.

Purchased in 1723 by Leplat, as an original by  
*Rubens*. Old inven. 1722. This, and No. 852 from the  
Wrzowecz Collection in Prague.

992. Portrait of a man in armour. On canvas, 0,91 h.,  
(M 2.) 0,71 w. \* (III. 16.)

Mod. purchase. Engraved as *Richard Cromwell*. (?)

993. Portrait of the Scotchman, Thomas Parr, in his  
(M 3.) 151<sup>st</sup> year. Oval. On wood, 0,65 h., 0,52 w.

Purchased by Count Wackerbarth from Rigaud.  
See the inscription on the back. Formerly in the  
Collection of Charles I. of England, from whence it  
came into the Collection of Jabach in Paris; from his  
heirs it passed to Rigaud.

994. Portrait of the brother of Rubens (?) in black  
(M 3.) clothing with a white plaited collar. On canvas,  
0,67 h., 0,54 w.

Mod. purchase.

995. Portrait of a man in black clothes; his left arm (M 2.) covered with a black mantle. On linen attached to wood, 0,85 h., 0,65 w.

Purchased in 1723 by Leplat from the Collection of Countess Wrzowecz in Prague. Old inven. 1722.

996. Half-length-portrait of a man. clothed in black. (M 2.) On linen attached to wood, 0,60 h., 0,53 w.

Purchased in September 1763, by Leg.-Rath von Kauderbach from the estate of Mons. Guill. Lormier in the Hague; price, 760 fl. Dutch.

997. Portrait of a man in steel armour. On canvas, (M 2.) 0,64 h., 0,50 w.

Obtained through Count Gotter; price, 150 Conven. fl.

998. Half-length-portrait of a man in black clothes (M 2.) and small white collar on the left side. On canvas, 0,61 h., 0,485 w.

Purchased in 1728 by Schenk in Holland; Price, 100 Ducats. Old inven. 1722.

#### After Dyck (Antonie van).

999. Half-length portrait of a man with short beard (28 c.) and folded collar, in dark clothes with slit sleeves. On canvas, 0,62 h., 0,50 w.

In 1741, as *van Dyck*, from the Wallenstein-Collection. Inven. 8vo.

1000. Half-length-portrait of a man in armour, holding in his right hand a commander's staff. In an oval frame painted in monochrome. On canvas 1,13 h., 0,83 w.

Old inven. 1722. Purchased in Leipsic, as an original in *van Dyck's* style. From the reserved pictures in 1861.

1001. A study; head of a man with a white ruff.  
 (L 1.) Fragment. On wood, 0,315 h., 0,275 w.  
 Old inven. 1722. From the reserved pictures in 1861.

1002. Christ and the Tempter. A sketch. On wood,  
 (26 a.) 0,22 h., 0,17 w.  
 From the reserved pictures in 1861.

1003. Mary de Medicis as widow. On canvas, 0,74 h.,  
 (26 c.) 0,60 w.  
 Old inven. 1722.

### **Miel (Jan.).**

Born at Antwerp, 1599; died at Turin, 1664.

1004. A goatherd sitting on a height near some goats,  
 (13 c.) playing on a bagpipe. On wood, 0,14 h., 0,24 w.

1005. A herdsman and herdswoman with some cattle;  
 (13 c.) the former is drawing a thorn from his foot.  
 On copper, 0,15 h., 0,25 w.

### **Utrecht (Adriaen van), scholar of *Hermann de Ryt*.**

Born at Antwerp, Jan. 12, 1599; died, 1652—53.

1006. Fruit and a pie with other provisions; on the  
 (K 3.) floor, some musical instruments. On canvas,  
 1,83 h., 2,24 w.  
 Signed: Adriaen van Utrecht. fecit. an. 1647.

### **Quellinus (Erasmus) (?), scholar of *Rubens*.**

Born at Antwerp, 1607; died there, Nov. 11, 1678.

1007. The Betrothal of Mary and Joseph. On copper,  
 (30 d.) 0,54 h., 0,415 w.  
 Purchased in 1741 by V. Rossi as *Rubens*; price  
 450 Thlr.

1008. St. Catherine kneeling before the Virgin, and is  
 (30 d.) crowned by the Infant Christ with a laurel  
 wreath; St. Apollonia and Margaret on each side.  
 On copper, 0,535 h., 0,4075 w.

As above; price 450 Thlr.

**Flemal** (Bartholet).

Born at Liège, 1612; died there, 1675.

1009. Æneas about to leave the burning Troy with his  
 (27 d.) wife Creusa, his son Ascanius and his father  
 Anchises. On wood, 0,49 h., 0,63 w.

Signed: BARTHOLET FLEMAL. Old inven. 1722.

**Arthois** (Jacob van), said to be a scholar of *Wildens*.

Born at Brussels, 1613.

1010. Landscape with a distant view, and beautiful  
 (48 a.) groups of trees; in the fore-ground, cattle grazing.  
 On canvas, 0,85 h., 1,17 w.

Signed: Jac. d'Arthois f. Anno . . . Restored by  
 Renner in 1826 under the direction of Palmaroli.

1011. Forest-landscape; in the fore-ground, some horse-  
 (50 c.) men. On canvas, 0,57 h., 0,82 w.

1012. Companion picture; in the fore-ground, a wagon.  
 (50 c.) On canvas, preceding size.

All three purchased by Riedel in Prague, 1742.  
 Inven. 8vo. Nos. 1011 and 1012. From the reserved  
 pictures in 1856.

**Peeters** (Bonaventura).

Born at Antwerp, 1614; died and buried at Hoboken,  
 July 25, 1652.

1013. View of the island and city of Corfu (?); a  
 (27 d.) Dutch man-of-war lying at anchor in the roads.  
 On canvas, 0,76 h., 1,12 w.

Signed: Bonaventura Peeters fecit in Hoboken. 1652.

*Same Artist; the figures by David Teniers, the Elder.*

1014. View of the village Scheveningen, with a part  
(13 b.) of the sea-coast. On canvas, 0,82 h., 1,16 w.

Signed: D. T. F. Obtained through Josef Perodi.  
Old inven. 1722.

**Peeters (Jan)**, younger brother of Bonaventura.

Born, April 24, 1624; died about 1677.

1015. Peasant-cottages and some peasants; one of their  
(27 c.) cows running away. On wood. 0,37 h., 0,56 w.

*Signed: Peeters.*

From the reserved pictures in 1861. Old inven. 1722;  
purchased as *Teniers*.

**Ryckaert (David)**, scholar of his father.

Born at Antwerp, 1612; died there after 1661—62.

1016. A peasant-family. On wood, 0,66 h., 1,025 w.  
(17 b.) Signed: D. RYCKAERT. 1639. Mod. purchase.

1017. Similar subject. On wood, 0,59 h., 0,97 w.  
(17 b.) Signed: D. RYCKAERT. 1642. Obtained by V. Rossi  
in Italy, 1744.

1018. Still-life. On canvas, 0,79 h., 0,87 w.  
(50 c.) Signed: D. RYCKAERT 1699 (sic) and the Dutch  
verse: "Om minne van den Smuer Leckt de Kat den  
kandelaer". From the reserved pictures in 1855.

1019. Same. In the fore-ground a boy spinning a top.  
(50 c.) On canvas, 0,68 h., 0,87 w.

Signed: Ryck . . . From the reserved pictures, 1856.

1020. A room in a peasant's house, with kitchen utensils. In the back-ground, peasants drinking. On wood, 0,50 h., 0,80 w.

Signed: D. RYC. F. 1638.

*Same Artist. (?)*

1021. A peasant holding a tankard in his hand and singing; another playing on a fiddle. On wood, 0,36 h., 2,29 w.

Indistinctly signed.

**Jacobsen** (Juriaen), scholar of *Franz Snyders*.

Born at Hamburg; died at Leuwarden, 1664.

✓ 1022. Dogs attacking a wild boar. On canvas, 1,88 h., 2,35 w.

(K 4.) Signed: J. Jacobsen. Fec. 1660.

**Coques or Coex** (Gonzales), scholar of *David Ryckaert*.

Born at Antwerp, 1614; died, 1684.

1023. Domestic life. Several musical instruments lying on the floor. On wood, 0,675 h., 0,90 w.

**Artist unknown.** Supposed to be Daniel Mytens, the architecture by *Hend. van Steenwyk*, the son.

1024. Charles I., King of England, in the hall of a palace. On wood, 0,51 h., 0,48 w.

(14 c.) Signed: Henri van Steinwick (sic) 1637.

1025. Henrietta Maria, his Queen. Copied after Van Dyck. See No. 984. The architecture as in the preceding. On wood, 0,515 h., 0,45 w.

(14 c.) Signed: M. H. R. (Maria Henrietta Regina) with the crown. 1637. See No. 985.

**Neyts** (Aegidius or Gilles), scholar of *Lucas van Uden*.

Flourished in Antwerp from 1650 to 1690. Declared a master of the guild of painters at Antwerp in 1647—48 (according to Theod. van Lerie).

1026. Mountain scenery with thickets and ruins; in the  
(48 a.) fore-ground, a lady and two gentlemen on horse-back, and a beggar. On canvas, 1,28 h., 1,99 w.

Signed: *Æ. Neyts. f. 1681.*

1027. Mountain landscape with trees and ruins. On  
(48 c.) canvas, 1,16 h., 1,92 w.

Signed: *G. Neyts f.* Both purchased by Riedel in Prague, 1742. Inven. 8vo.

**Son** (Joris [Georgius] van) (?).

Born at Antwerp, 1622.

1028. Grapes and other fruit in a porcelain dish;  
(28 a.) also some asparagus. On canvas, 0,48 h., 0,64 w.

Bought by Morell in 1740, as *Jan Son*. Inven. 8vo.

1029. A white and blue dish with grapes, apples and  
(28 a.) lemons. On canvas, 0,49 h., 0,65 w.

Purchased by v. Kaiserling, 1741. Inven. 8vo.

1030. A large thistle and blue flowers (blue bottles).  
(26 d.) On canvas, 1,05 h., 0,83 w.

Obtained through Count Gotter as *Verendaels* for 50 Fl. From the reserved pictures in 1856.



**Tilborch** (Egidius or Gilles).

Born at Brussels in 1625.

1031. A Dutch wedding. On canvas, 1,26 h., 1,95 w.  
(18 c.)

Signed: *G. TILBORCH.* From the Kunstkammer.

Old inven. 1722.

**Fyt (Jan).**

Born at Antwerp in 1609; died there, 1661.

1032. A hare, partridges and other birds; also a couple  
 (29 a.) of porcelain-dishes and a pitcher. On canvas,  
 0,81 h., 1,01 w.

Signed: Joannes Fyt. F.

1033. A dead hare, game, a melon and garden-fruit.  
 (29 a.) On canvas, 0,86 h., 1,18 w.

Signed: T. Fyt. f.

1034. Two dead partridges and a hunting-dog. On  
 (27 c.) canvas, 0,40 h., 0,56 w.

Signed: Joannes Fyt. From the reserved pictures  
 in 1856.

1035. A kid suspended by one leg. On canvas, 0,72 h.,  
 (51 a.) 0,60 w.

From the reserved pictures in 1856.

1036. A brace of partridges and other dead game, among  
 (51 a.) them a bull-finck. On canvas, 0,76 h., 0,56 w.

**Kessel (Jan van), scholar of *Simon de Vos*.**

Born at Antwerp, 1626; died there about 1679.

1037. Fruit, shell-fish, and a cut ham. On canvas,  
 (51 b.) 0,85 h., 1,10 w.

Signed: J. v. Kessel f. anno 1634.

**Artist unknown.**

1038. Dead game and fruit on a wall. On canvas,  
 (51 b.) 0,845 h., 1,17 w.

**Apshoven** (Thomas van), scholar of the younger *Teniers*.

Born about 1630 at Antwerp, declared a master son in the guild in that city, under the presidency of the younger Teniers in 1645 - 1646 (according to Theodor van Lerieus).

1039. Oysters, grapes, cherries, and half of a lemon on (8 a.) a plate. On wood, 0,27 h., 0,39 w.

Signed: T. V. APSHOVEN. Obtained through v. Kaiserling, in 1741. Inven. 8vo.

**Elliger** (Ottmar), scholar of *Daniel Seghers*.

Born at Gothenburg, 1632; died at Berlin, 1679, as court painter.

1040. A talip with roses and currants on a table. On (27 a.) wood, 0,385 h., 0,30 w.

Signed: Ottmar Elliger. Fecit Anno 1674. Purchased in 1727 at the Leipsic fair. Old inven. 1722.

1040a. A bouquet on a table with grapes and apricots (17 b.) at the side. On wood. 0,6375 h., 0,44 w.

Signed: Ottmar Elliger. F. A. 16 .. Purchased at the Leipsic fair, Easter 1727.

**Marienhof** (A.), scholar of *Rubens*.

Lived at Gorcum about 1630.

1041. A man with compasses in his hand, kneeling before (51 b.) a royal pair on a throne. On wood, 0,485 h., 0,64 w.

Signed: A. Marienhof f. 1649. Obtained by Riedel in Prague, 1742.

*Same Artist.* (?)

1042. Landing of the Queen dowager of France, Mary (25 c.) de Medicis, in Antwerp. On wood, 0,65 h., 0,92 w.

Signed: F. M. (in monogram). From the Kunstkammer. Old inven. 1722.

**Molanus (M.).**

Lived about 1635.

1043. Level landscape with a large group of trees;  
 (28 a.) in the distance, a village. On wood, 0,40 h.,  
 0,615 w.

Signed: M. Molanus, 1635.

**Meulen (Franz van der).**

Born at Brussels, 1634; died at Paris, Oct. 15, 1690.

1044. Louis XIV. making an excursion to Vincennes.  
 (15 b.) On canvas, 0,60 h., 0,85 w.

Purchased by De Brays in 1742 from Araignon in  
 Paris, as "*Promenade de Louis XIV. à Vincennes*",  
 price, 2000 Livres.

1045. Louis XIV. with his Consort, Maria Theresa, at  
 (15 b.) the entry into Arras in 1667. On canvas, 0,63 h.,  
 0,98 w. ~~An impression from another copy~~

Purchased as above; as "*Prise de Possession d'Arras*",  
 price, 2000 Livres.

Copy after the *same Artist*.

1046. Louis XIV. giving orders to one of his officers  
 (15 b.) during a battle in a forest. On canvas, 0,64 h.,  
 0,86 w.

Obtained through v. Kaiserling in 1741. Inven. 8vo.

**Neck (Jan van), scholar of Jacob de Backer.**

Born at Naarden, 1635; died at Amsterdam, 1714.

1047. A statue of Pan before a dark grove, and another,  
 (20 a.) which a woman is decking with a wreath  
 of flowers. On canvas, 0,83 h., 0,68 w.

Signed: J. v. Neck f. Purchased by Riedel at the  
 Michaelmas fair in Leipsic, 1751. Presented to His  
 Majesty the King by H. R. H. the Elector.

**Vorstermans (Jan).**

Born at Bommel about 1643; died about 1699.

1048. A small landscape; in the fore-ground, some forts.  
 (15 a.) On wood, 0,15 h., 0,215 w.

Signed: VORSTERMANS (indistinctly).

**Nefs (Peter).**

Born at Antwerp about 1570; died, 1651.

1049. The interior of a small Gothic church. On wood,  
 (14 a.) 0,385 h., 0,575 w.  
 Signed: P. Nefs. 1605.

**Nefs or Neeffs (Ludwig), scholar of his father, *Peter Nefs*.**

Lived at Antwerp about 1648.

1050. A view of the interior of the Cathedral at Antwerp. (The figures by Franz Francken.) On canvas, 0,90 h., 1,17 w.

On the pillar at the right, signed: FRATER LODEVICVS NEEFFS. An. 1648. On the pillar at the left: D. j. ffranck. inven. et f.

**Gheringh (Joh.).**

Lived at Antwerp about 1664.

1051. The interior of a church. On canvas, 0,835 h.,  
 (8 b.) 1,18 w.

Signed: J. Gheringh. 1664. (J. and G. in monogram.)

**Bloemen (Pieter van), named Standart.**

Christened at Antwerp, Jan. 17, 1657. Director of the Academy there, 1699; died about 1719.

1052. Cattle standing before the ruins of a Roman building; near by, a rider with some horses. On canvas, 0,85 h., 1,00 w.

Signed: P. V. B. 1710. Obtained by Riedel in Prague, 1742. Inven. 8vo.

1053. A gentleman riding a white horse before some  
 (47 a.) others; near by, a groom holding some saddled  
 horses. Companion picture. On canvas, 0,84 h.,  
 1,00 w.

As above.

1054. Some men stopping before an inn with a couple  
 (7 a.) of pack-horses, which they are loading. On canvas,  
 0,59 h., 0,50 w.

Signed P. V. B. 1718. From the Collection of Count  
 Wallenstein in Dux in 1741.

1055. A family on a journey. A laden horse and a  
 (48 c.) camel with other animals and their leaders. On  
 canvas, 0,72 h., 1,00 w.

Purchased by Riedel in Prague in 1742. Inven. 8vo.  
 In an old list mentioned as "*Journey of Jacob to Egypt*".

1056. Two fishermen drawing their nets; near by, an  
 (7 a.) old white horse saddled; behind him, a mule.  
 On canvas, 0,59 h., 0,50 w.

From the Collection of Count Wallenstein in Dux  
 in 1741.

*Same Artist. (?)*

1057. A camp. In the fore-ground, horsemen with their  
 (14 b.) horses; near by, tents and baggage wagons.  
 On canvas, 0,45 h., 0,555 w.

Signed indistinctly. Obtained through Riedel in  
 Prague in 1742. Inven. 8vo.

**Bloemen** (Johann Franz van), named *Orizonte*, an imitator of *Casp. Poussin*.

Christened at Antwerp, May 22, 1662; died at Rome,  
 1748.

1058. Landscape with high trees; in the fore-ground, a  
 (6 b.) river, on the bank of which are men fishing.  
 On canvas, 0,73 h., 0,97 w.

**Hondt** (Abraham).

Born at Rotterdam, 1638; died in London, 1691.

1059. Cavalry skirmish near a village. On wood, 0,25 h.,  
(7 b.) 0,35 w.

Signed: A. HONDT.

**Huysmans** (Kornelis), named *de Malines*.

Born at Antwerp, 1648; died at Mechlin, 1727.

1060. A sheep-cot in a forest; near by, the flock. On  
(8 a.) canvas, 0,585 h., 0,805 w.

Obtained by Riedel in Prague in 1742. Inven. 8vo.

**Minderhout** (Henry van).

Born at Rotterdam in 1632; died at Antwerp,  
July 22, 1696.

1061. A seaport. - In the fore-ground, several figures  
(18 b.) and laden camels. On canvas, 0,86 h., 1,18 w.

Signed: H. van Minderhout, 1673.

**Boudewyns** (Anton Frans).

Christined Oct. 3, 1644; died at Brussels, 17 . .

The figures by *Pieter Bout*, scholar of *van der Meulen*.

Christened at Brussels Dec. 5, 1658; died about 1700.

1062. Landscape with distant mountains. Gypsies in  
(27 c.) the fore-ground under ruined walls. On wood,  
0,25 h., 0,35 w.

Obtained through v. Kaiserling. Inven. 8vo.

1063. A sea-coast with buildings in southern style. A  
(13 b.) vessel lying in port. On wood, 0,345 h., 0,49 w.

Obtained through Count Wackerbarth. Old inven.  
1722.

1064. A number of beggars and cripples assembled before a convent gate. On wood, of preceding size.  
 (13 b.) As above.

1065. Mountain scenery. In the fore-ground, figures under some trees near a ruined monument. On wood, 0,28 h., 0,43 w.  
 (26 c.) As above.

1066. A lake. In the fore-ground, a fountain, near which are three horsemen, one of whom is watering his horse. On wood, 0,22 h., 0,345 w.  
 (13 c.) Obtained through Count Wackerbarth as *Boutstaffer*.

1067. A town at the foot of a mountain on a river, in which people are bathing. On canvas, 0,36 h., 0,53 w.  
 (13 b.)

1068. Two fortified places with castles lying opposite each other on a river, in which herdsmen are watering their cattle. On wood, 0,22 h., 0,345 w.  
 (13 c.) Obtained through Count Wackerbarth.

1069. Coast scenery with ruins. On canvas, 0,37 h.,  
 (27 c.) 0,54 w.  
 As above.

1070. Landscape with architecture. In the fore-ground, three huntsmen. On wood, 0,25 h., 0,36 w.  
 (14 b.) Inven. 8vo.

1070 a. A cattle market before the gates of a city. On  
 (13 b.) canvas, 0,41 h., 0,57 w.  
 Both obtained through Riedel in Prague in 1742.  
 Inven. 8vo.

### Nicolas van Verendael.

Lived at Antwerp about 1656; died, 1690—91.

1071. Apes sitting at a table. On wood, 0,29 h., 0,385 w.  
 (14 b.) Signed: N. v. Verendael. 1686.

1072. A bouquet in a vessel with relief work. On  
(13 c.) wood, 0,31 h., 0,41 w.

Signed: Nla. Va. Veeredael.

**Verelst (Simon van) (?).**

Born at Antwerp, 1664; died in London, 1721.

1073. Half-length portrait of a man in steel armour,  
(49 b.) with a yellow sash and white lace collar. On wood,  
0,60 h., 0,49 w.

**Artist unknown.**

1074. Portrait of a man in black cuirass and yellow  
(49 b.) jerkin, with a yellow sash embroidered with silver.  
On wood, 0,65 h., 0,53 w.

Marked: Anno 1634.

**Lin (Hans van), named Stilheld or Stilheid.**

Lived about 1650.

1075. Cavalry combat under the walls of a fortress.  
(14 b.) On wood, 0,45 h., 0,63 w.

Signed: H. v. Lin fe. 1650. Obtained through Count  
Wackerbarth. Old inven. 1722.

1076. A horseman and a horse laden with a deer,  
(10 c.) following huntsmen. On wood, 0,22 h., 0,27 w.

Signed: H. van Lin. Fe. Obtained as above.

1077. A woman, with her child in her arms, riding  
(10 c.) on an ass. On wood, 0,225 h., 0,27 w.

Signed: H. van Lin. As above.

**Breydel (Franz).**

Born at Antwerp, 1679; died there, 1750.

1078. Men and women, theatrically dressed, dancing  
(16 a.) among ruins of ancient buildings. On wood,  
0,24 h., 0,29 w.

Signed: F. Breydel. Obtained through Leplat. Old  
inven. 1722.

1079. Same subject. A man in black clothing leading  
 (16 a.) in the dance. On wood, 0,25 h., 0,305 w.  
 As above.

**Wiebke** (Bartholt)  
 Lived about 1679.

1080. Two peaches, a bunch of grapes, and some  
 (10 a.) currants. On wood, 0,37 h., 0,295 h..  
 Signed: Bartholt Wiebke Fecit Am 1679.

1081. Wanting.

**Falens** (Carl van.)  
 Born at Antwerp, 1684; died at Paris, May 29, 1733.

1082. Starting for a heron chase. On canvas, 0,545 h.,  
 (20 b.) 0,655 w.  
 Signed: C. van Falens.

**Horemans** (Jan).  
 Born at Antwerp, 1682; died there Aug. 7, 1759.

1083. A shoemaker in his workshop. On wood, 0,265 h.,  
 (15 b.) 0,205 w.

Signed: J. Horemans. Purchased, Apr. 11, 1723, from  
 Michael Met de Pengen, also named Miepi de Motto  
 Ponedi, with 35 other pictures for 900 Thlr. Old  
 inven. 1722.

1084. The companion picture. A mother, sitting by  
 (15 b.) the side of her sleeping child, busily sewing. On  
 wood, 0,27 h., 0,205 w.

Signed: J. Horemans. As above.

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## Dutch School.

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**Mor** (Anthoniss), also called Moro and Morus.

scholar of *Jan Schoreel*.

Born at Utrecht, 1519; died at Antwerp, 1581.

1085. Half-length portrait of a man with broad, gray  
(21 a.) beard and a black cap; on his breast hangs, on  
a gold chain, the red cross of the canons of  
St. John in Utrecht. On wood, 0,35 h., 0,29 w.

Obtained through Raschke. Old inven. 1722. On  
the back, old signature: A. Moore. S. (Schilder, i. e.  
Painter.)

1085 a. A man with a small black cap on his head, his  
(21 a.) right hand lightly resting on a book. On wood,  
0,425 h., 0,31 w.

Purchased in Leipsic, with the inscription: "*Like  
a Jesuit*". Old inven. 1722.

**Cornelis** (Cornelius), named *Cornelis van Harlem*;

scholar of *Franz Porbus*.

Born there 1562; died, 1638.

1086. Venus, Apollo, and Ceres. On canvas, 1,54 h.,  
(25 a.) 1,84 w.

Signed: C. H. (monogram) 1614. Purchased by Le-  
plat as original. Old inven. 1722.

*Same Artist. (?)*

1087. An old man showing a full purse to a girl who  
(25 d.) holds fast to a young man. On canvas, 0,71 h.,  
0,86 w.

Signed: 1591. C. C. H. In 1741 from the Wallen-  
stein Collection in Dux. Inven. 8vo.

**Utenwael** (Joachim), scholar of *Joas de Baer*.

Born at Utrecht, 1566; died 1604.

1088. Parnassus. On copper, 0,16 h., 0,21 w.  
(25 d.) Signed: JOACHIM UTENWÆL 1596.

**Lys** (Jan), named *Pan*.

Born at Oldenburg about 1570; died in Venice, 1629.

1089. The penitent Magdalene. On canvas, 1,14 h.,  
(26 b.) 1,32 w.  
1090. A man playing on a lute. On canvas, 1,04 h.,  
(K 4.) 0,76 w.

Purchased by V. Rossi in 1744 as *Giov. Lys* from  
Casa Grimani Calergi in Venice.

**Mierevelt or Mireveld.** (Michiel Jansz).

Born at Delft, 1598; died there, July 27, 1641.

1091. Portrait of a lady with a white cap and round  
(L 3.) plaited collar. On wood, 0,715 h., 0,56 w.  
Purchased by J. A. Riedel in Prague in 1742.  
Inven. 8vo.

1092. Portrait of a man with short hair and beard, in  
(L 1.) black dress and white plaited collar. On wood,  
0,71 h., 0,57 w.

1093. A young man dressed in black, supporting him-  
(K 1.) self with his righthand on a table. On wood, 1,05 h.,  
0,77 w.

1094. Portrait of a man, who holds a letter in his hand.  
(L 1.) On wood, 0,74 h., 0,64 w.  
Bought by J. A. Riedel in Prague in 1742. Inven.  
8 vo.

1095. Portrait of a woman in a black dress, with one  
(L 2.) hand. On wood. 0,745 h., 0,68 w.  
As above.

1096. Half-length portrait of a man in black clothes  
 (L 3.) and plaited collar. Oval; on wood, 0,765 h.,  
 0,615 m.

**Mierevelt** (Pieter), son and scholar of the preceding.

Born at Delft. Oct. 5, 1595; died there, 1631.

1097. Half-length portrait of a man with a white beard  
 (L 1.) and black hat. On wood, 0,47 h., 0,37 w.

Supposed to be the portrait of the painter Coornheert.

1098. Portrait of a man holding a glove in his left  
 (K 1.) hand. On wood, 1,16 h., 0,87 w.

Purchased by Riedel in Prague in 1742 Inven. 8vo.

1099. Portrait of a lady in a black dress, holding in  
 (K 1.) her right hand a black feather-fan. On wood, of  
 the preceding size.

As above.

### **Artist unknown.**

1100. Portrait of lady. On canvas, 0,37 h., 0,32 w.  
 (49 a.)

1101. Female study head. On wood, 0,41 h., 0,345 w.  
 (49a.) From Prof. Steinla's estate.

### **Bray (Salomon de.)**

Born at Haarlem, 1597; died, 1664.

1102. Half length portrait of a girl with a straw hat,  
 (L 3.) holding a small branch with pears. On wood,  
 0,76 h., 0,60 w.

Signed: *S. Bray*  
*1635.*

1103. Portrait of a young man with a green branch  
(L 3.) wreathed around his head. On wood, 0,76 h.,  
0,595 w.

Signed as above, with the same date. Both from  
Count Wackerbarth. Cat. Guar.

*Same Artist. (?)*

1104. A young man clad in red velvet with a cap of  
(20 b.) the same. On wood, 0,71 h., 0,60 w.

Bought in Dresden, as an unknown original Old  
inven. 1722.

1105. Portrait of a man in a red mantle, and hat with  
(20 b.) feathers. On wood, 0,72 h., 0,55 w.

Purchased by Leg. R. v. Hagedorn from Hofrath  
Ehrenreich of Hamburg; price 35 Thlr.

**Ravesteyn (Jan van.) (?)**

Born in the Hague, 1580; still living about 1655.

1106. Portrait of an old man in armour. On canvas,  
(K 1.) 1,20 h., 0,94 w.

Marked: A. 9: 1605. Purchased by V. Rossi in 1744  
as "*Portrait of Count Moritz von Nassau by Paul  
Brilli*" (de Brie?)

**Poelenburg (Cornelis), scholar of Abr. Bloemaert.**

Born at Utrecht, 1586; died after 1666.

1107. Landscape; Diana and her nymphs resting from  
(13 b.) the chase. In the distant back-ground, Actaeon.  
On wood, 0,61 h., 0,92 w.

Purchased by Rigaud in Paris in 1742. Price 1200  
Livres.

1108. A landscape with rocks in the fore-ground; near  
(13 a.) by, a fountain in which some women are bathing.  
On wood, 1,265 h., 0,34 w.

Signed: C. P. Purchased by Riedel at the Leipsic  
fair Michaelmas, 1751, as *Haensbergen*.

1109. Landscape with the Holy Family. On copper,  
(27 a.) 0,34 h., 0,42 w.  
Signed: C. P. Taken from the reserved pictures in  
1855.

1110. Landscape with many ruined walls; in the fore-  
(13 a.) ground, the Holy Family. On wood, 0,345 h.,  
0,27 w.  
Signed: C. P. Obtained through the Danish Ambas-  
sador. Old inven. 1722.

1111. A pleasing landscape with mountains in the  
(13 a.) distance; several women bathing in a fountain.  
On wood, 0,24 h., 0,295 w.  
Signed: C. P. As above.

1112. A large stone table under a ruined vault; some  
(13 a.) females occupied with washing. On wood, 0,245 h., 0,295 w.  
Signed: C. P. As above.

1113. The Muses on Parnassus; before them, Minerva;  
(13 b.) at her side, Pegasus. On wood, 0,615 h., 0,56 w.  
Signed: C. P. Obtained through Du Roy. Old  
inven. 1722.

1114. A landscape with ruins; in the fore-ground, young  
(13 a.) Tobias. On wood, 0,265 h., 0,34 w.  
Signed: C. P.

1115. A landscape with many trees; in the fore-ground,  
(13 a.) sit several partly undressed women; others are  
bathing in the fountain. On canvas, 0,395 h.,  
0,505 w.  
Signed: C. P.

1116. A mountainous country with ruined buildings.  
(13 a.) In the fore-ground, some half-clad male figures.  
On wood, 0,34 h., 0,285 w.  
Signed: C. P. (indistinctly).

1117. Several half-dressed female figures at the foot of  
 (13 a.) a high rock in the fore-ground. On wood, 0,33 h.,  
 0,285 w.

Purchased by Riedel as *Haensbergen* at the Michaelmas fair, 1751, in Leipsic.

*Same Artist.* (?) The figures by *Pieter Bout*.

1118. Ruins near a river, over which there is a bridge,  
 (13 c.) On wood, 0,25 h., 0,34 w. \* (III. 25).

Bought by Count Wackerbarth as an original  
 "Hilius". Old inven. 1722.

**Steenwyck** (Hendrik van), scholar of his father *Hendrik*.

Born at Amsterdam, 1589; died at London, after  
 1642.

1119. Interior of a Gothic church. On copper, 0,34 h.,  
 (14 a.) 0,535 w.

Signed: H. v. Steenwyck, 1609. Obtained through  
 Du Roy. Old inven. 1722.

1120. The interior of a church, illuminated with can-  
 (14 a.) dles and torches. On wood, 0,335 h., 0,48 w.

Signed: H. v. Steenwyck 1614.

1121. A view of the interior of a church. The figures  
 (14 a.) painted in the picture by Dietrich at a later  
 period. On copper, 0,39 h., 0,54 w.

Indistinctly signed: Steenwyck fecit An. 1611.

**Honthorst** (Gerhard van).

Born at Utrecht, 1592; died about 1680, at the Hague.

1122. A dentist, extracting a defective tooth for a  
 (K 1.) peasant by candle-light. On canvas, 1,47 h.,  
 2,16 w.

Signed: G. v. Hont-Horst: fe. 1622. Purchased by  
 Gialdi and Guarienti in 1748 from the Royal Gallery  
 of Prague.

1123. An old woman with a piece of money in her  
 (26 a.) hand; near her, a burning candle. On wood,  
 0,93 h., 0,70 w.

1124. Half-length picture of an old woman with a  
 (26 a.) candle in her hand. On canvas, 0,71 h., 0,57 w.

Purchased by Count Wackerbarth as a painting in  
*Rembrandt's* style. Old inven. 1722.

*Same Artist. (?)*

1125. An old woman in white fur, with spectacles in  
 (26 c.) her hand. On canvas, 0,62 h., 0,48 w.

Purchased in 1742 in Leipsic as *Rembrandt*. In  
 ven. 8vo.

1126. Wanting.

**Bramer (Leonhard), scholar of *Rembrandt*.**

Born at Delft, 1596.

1127. Christ reviled. On wood, 0,80 h., 0,595 w.  
 (8 c.) Signed: L. Bramer 1637. Purchased in Leipsic as  
*Salv. Roos.* (!) Old inven. 1722.

1128. King Solomon kneeling in prayer in the Temple.  
 (19 b.) Gold vessels stand on a raised frame. On wood,  
 0,745 h., 1,11 w.

Signed: L. Bramer. Bought by Linser in 1738 as  
*Rembrandt*. Inven. 8vo.

1129. The Queen of Sheba and her attendants kneeling  
 (19 b.) before Solomon. On wood, 0,74 h., 1,11 w.

As above.

**Goijen (Jan van), scholar of *Esaias van de Velde*.**

Born at Leyden, 1596; died at the Hague, 1666.

1130. A level landscape. An old hut, before which are  
(7 c.) some peasants, and a woman drawing water from  
a well. On wood, 0,56 h., 0,80 w.  
Signed: V. G. (monogram) 1633.

1131. A frozen lake with sledges and skaters. Oval.  
(7 a.) On wood, 0,68 h., 0,92 w.

Signed:  
  
 1643

1132. A broad river with peasant houses on the level  
(7 a.) banks. In the fore-ground, a boat with fisher-  
men. Oval. On wood, of the preceding size.

Signed: V. G. (monogram) 1643.

**Loon (Pieter van). (?)**

Lived at Antwerp about 1600.

1133. A flat sea-coast; the sea somewhat agitated. A  
(27 b.) signal pole on the shore on the left hand. On  
wood, 0,35 h., 0,35 w.

Signed:  


**Dov (Gerhard), scholar of *Rembrandt*.**

Born at Leyden, 1613; died, 1674 or 1680.

1134. The Artist's own portrait. He is drawing in a  
(19 c.) book. On wood, 0,435 h., 0,35 w.

Signed: G. Dov. 1647. (G and D written together,  
as also in the following signatures). Obtained through  
Count Wackerbarth. Old inven. 1722.

✓ 1135. A gray cat on the sill of a bow window. In  
 (19 c.) the back-ground, the Artist before his easel. On  
 wood, 0,34 h., 0,27 w.

Signed: G. Dov. 1657. Obtained through Raschke  
 in 1722.

✓ 136. A girl standing at a window with a candle,  
 (19 c.) plucking a bunch of grapes from a vine. On  
 wood, 0,36 h., 0,305 w.

Signed: G. Dov. 1658. Obtained through Count  
 Wackerbarth. Old inven. 1722.

✓ 1137. The Artist himself playing on a violin. On wood,  
 (19 c.) 0,405 h., 0,295 w.

Signed: G. Dov. 1665. Purchased in 1749 by Le  
 Leu from the Araignon Collection in Paris for 2400  
 Livres.

✓ 1138. An old schoolmaster mending a pen. At the far-  
 (19 c.) ther end of the room, one sees the scholars.  
 On wood, 0,33 h., 0,25 w.

Signed: G. Dov. 1671. From Poland. Old inven.  
 1722.

✓ 1139. A dentist and a boy, for whom he has extracted  
 (19 c.) a tooth. On wood, 0,315 h., 0,24 w.

Signed: G. Dov. 1672.

✓ 1140. A hermit praying; before him, an open bible.  
 (19 c.) On wood, 0,57 h., 0,44 w. ✓ , / ...

Signed: G. Dov. Purchased in 1708 from Franz  
 Lemmers in Antwerp for 300 Pattacons.

1141. A young girl with a candle in her hand, watering  
 (19 c.) a plant. On wood, 0,285 h., 0,21 w.

Signed: G. Dov. Obtained through Count Pflugk,  
 Old inven. 1722.

✓ 1142. Still life. A watch hanging on a blue ribbon, (19 c.) a brass candle-stick, tobacco and paper, with a clay pipe. On wood, 0,435 h., 0,36 w.

Signed: G. Dov.

✓ 1143. A young girl sitting with folded hands before a (19 c.) table. Oval; on wood, 0,15 h., 0,12 w.

Purchased in Leipsic. Old inven. 1722.

✓ 1144. The Artist's mother, with spectacles on her nose, (19 c.) reading a newspaper. Oval; on wood, 0,125 h., 0,9 w.

Obtained through Count Pflugk. Old inven. 1722.

✓ 1145. An old woman looking for the end of a thread (19 c.) by lamplight. On wood, 0,34 h., 0,27 w.

From the Kunstkammer as *A. van Boonen*. Old inven. 1722.

✓ 1146. A girl in a cellar, kneeling before a wine cask; (19 c.) a boy warns her, not to drink too much. Night-piece. On wood, 0,335 h., 0,25 w.

✓ 1147. A second picture of G. Dov's mother; she is (19 c.) sitting before a table reading a book. Oval; on wood, 0,245 h., 0,195 w.

Purchased in Leipsic. Old inven. 1722.

✓ 1148. An old woman reading a book. On wood, 0,17 h., (19 c.) 0,14 w.

Obtained by Grünberg in Brussels for 800 frcs. de Hollande. Old receipt.

✓ 1149. A young man holds a candle near the face of a (19 c.) girl sitting before him. On the floor stands a lantern. On wood, 0,44 h., 0,345 w.

Purchased in 1710 by Jac. de Wit in Antwerp for 150 Pattacons.

**Dov** (attributed to him).

1150. A girl with a candle in her hand, holding a trap with a mouse in it. On wood, 0,275 h., 0,215 w.

Signed: G. Dov. Bought by Du Roy as an original. Old inven. 1722.

1151. A hermit reading a book. On wood, 0,26 h., (27 d.) 0,19 w.

Signed: G. Dov. Obtained through Count Wackerbarth in Danzig. Old inven. 1722. From the reserved pictures in 1853.

1152. The penitent Magdalene. On wood, 0,61 h., 0,48 w.

(27 b.) Signed: G. Dov. Purchased by Leg.-Rath v. Kauderbach from the estate of Mons. Guill. Lormier in the Hague in 1763; price 635 fl. Holl.

1153. A girl with a candle and a lantern, looking out (26 a.) of a window. On wood, 0,235 h., 0,18 w.

From the reserved pictures in 1861.

Remark. The pictures of Dov with dates comprise a period of 25 years, 1647 to 1672.

**Heem** (Jan Davidze de), scholar of his father *David*.

Born at Utrecht, 1600; died at Antwerp, 1674.

1154. Fruit piece, grapes, peaches and a melon. On (10 a.) wood, 0,415 h., 0,54 w.

Signed: J. D. de Heem 16 . . (?) Obtained through Leplat. Old inven. 1722.

1155. Fruit, and a boiled lobster, lying on a table. On (8 a.) canvas, 0,68 h., 0,56 w.

Signed: J. D. De Heem Fe. Obtained through Count Wackerbarth. Old inven. 1722.

1156. A variety of fruit, a dead goldfinch and a  
 (17 a.) bird's nest, in which are a couple of little eggs.  
 On canvas, 0,86 h., 0,70 w.

Signed:

*J. D. De Heem fecit.*

Purchased by Jac. de Wit in Antwerp in 1710 for  
 230 Pistoles.

1157. A bouquet of various flowers on a marble table.  
 (17 b.) On wood, 0,65 h., 0,44 w.

Signed: J. D. De Heem. f. Obtained through v.  
 Flemming. Old inven. 1722.

1158. Wanting.

1159. A beautiful bunch of white grapes, a red and a  
 (10 a.) white rose, winter-cherries and an anemone, bound  
 together by a blue ribbon. On canvas, 0,34 h.,  
 0,29 w.

Signed: J. D. De Heem. Obtained through Count  
 Wackerbarth in 1728, as an original *de Heem*. Old  
 inven. 1722.

1160. A bouquet in a vase. On wood, 0,48 h., 0,37 w.  
 (10 a.) Signed: J. D. DE Heem. Obtained through Count  
 Wackerbarth.

1161. A large bouquet in a glass vase; near by, a shell  
 (M 1.) and a skull. A so-called "Vanitas". On canvas,  
 0,88 h., 0,655 w.

Signed: *Memento Mori*. J. D. De Heem.  
 From the reserved pictures in 1855.

1162. A large bouquet of peonies, various coloured roses  
 (M 1.) and other flowers. On canvas, 0,86 h., 0,68 w.

Signed: J. D. DE HEEM. f. R. (?)

1163. Fruit suspended on a blue ribbon. On canvas,  
(16 c.) 0,65 h., 0,535 w.

- Signed: J. D. De Heem. From the reserved pictures  
in 1860.

1164. Various flowers in a glass vessel on a marble  
(M 1.) table. On canvas, 1,02 h., 0,76 w.

Signed: J. s. (?) D. De Heem. Purchased by Jac.  
de Wit in Antwerp in 1710, for 235 Pistoles.

**Heem (Jan de), son of Jan Davidze.**

1165. A glass of wine standing on a stone table,  
(17 a.) through the ornaments of which is woven a  
wreath of various fruits and flowers. On canvas,  
1,21 h., 0,85 w.

Signed:

The image shows a handwritten signature in black ink. It consists of a stylized monogram on the left, followed by the name "De Heem" in a flowing script, and the year "1650" at the bottom right. The signature is written in a cursive, somewhat formal hand.

**Heem (Cornelis de), son of Jan Davidze.**

1166. A wreath of flowers surrounding a glass of wine  
(16 c.) which stands on a box. On canvas, 0,63 h.,  
0,54 w.

Signed: C. DE SEEM f. Obtained through v. Flemming.  
Old inven. 1722.

1167. White grapes, a fig broken open, a partly peeled (16 c.) lemon, an orange, and an oyster. On canvas, 0,635 h., 0,55 w.

Signed: C. DE HEEM. Obtained through Leplat. Old inven. 1722

1168. Fruit, and a large boiled craw-fish on a marble (20 a.) table. On canvas, 0,40 h., 0,525 w.

Signed: C. DE HEEM, f

1169. A glass, fruit, and oysters. On canvas, 0,64 h., (19 c.) 0,56 w.

Signed: C. DE HEEM. From the reserved pictures in 1855.

\*Rem. The pictures of David de Heem, Jan Davidze his son, the most distinguished of all (See N. 1156) and his sons, Jan and Cornelis de Heem, are, when not signed, difficult to be distinguished from one another. They certainly painted for one another, and especially Jan Davidze employed the assistance of his sons. That Jan de Heem was an artist of great merit is proved by his great and beautiful picture, No. 1165, which bears his full signature which is a rarity of great value, as there are few pictures with his autograph. Also, among the pictures which bear the name of Cornelis, there are excellent works that compare favourably with those of his father. See Nos. 1168 and 1169.

### Pieter de Ring, lived about 1650.

1170. On a table with a green velvet cover, oysters (8 c.) broken open, a boiled craw-fish, fruit, a half-peeled lemon, and pheasant-pie. In the right hand corner, a diamond ring which serves as the monogram of the artist. On canvas, 0,965 h., 0,79 w.

Obtained through Lehmann. Old inven. 1722.

### **Artist unknown.**

1170a. A tin dish with peaches; on one side, a white  
 (19 c.) pitcher. On canvas, 0,65 h., 0,54 w.

Obtained through Count Wackerbarth. From the reserved picture in 1855.

### **Wynants (Jan).**

Born at Haarlem about 1600; died after 1677.

1171. Landscape. A woman with a basket on her back  
 (13 b.) driving a laden ass before her. On canvas, 0,63 h.,  
 0,72 w.

Signed: J. Wynants 1659.

1172. A small landscape. In the fore-ground, some  
 (13 c.) shepherds with a flock of sheep. On wood,  
 0,315 h., 0,42 w.

Signed: J. Wynants.

### **Same Artist. (?)**

1173. A forest scene with water through which hunts-  
 (10 b.) men, on horseback and on foot, chase a deer. On  
 canvas, 0,90 h., 0,74 w.

Signed: Wynants fe. Below, apparently an earlier  
 indistinct signature. Perhaps Hobbema.

### **Vertangen (Daniel), scholar of Poelemburg.**

Lived about 1600.

1174. Adam and Eve expelled from Paradise. On copper,  
 (13 c.) 0,205 h., 0,24 w.

Signed: D. Vertangen.

**Grebber** (Pieter de), scholar of *Heinrich Golzius*. Imitator of Rembrandt.

Born at Haarlem, 1600.

1175. Moses brought to the daughter of Pharaoh. On  
(K 1.) canvas, 1,69 h., 2,30 w.

Signed: P. D. G. 1634. (D. and G. written together as in the following.) Purchased by Grünberg in Brussels an original by *Rembrandt*; price 1200 frcs. de Hollande. Old inven. 1722.

1176. Half-length portrait of a lady in a black velvet cap with a feather. On wood, 0,635 h., 0,56 w.  
(20 c.)

Signed: P. D. G. As an original by *Pauditz*. Old inven. 1722.

✓ 1177. Portrait of a young man with a bow in his hand.  
(20 c.) On wood, 0,715 h., 0,56 w.

Signed, as above.

1178. Half-length portrait of a young man in a fur cap. On wood, 0,62 h., 0,45 w.  
(L 3.)

Signed, as above, 1632 or 1652. (?)

**Matthisen** (Abraham).

Lived about 1600.

1179. Still life, a so-called "Vanitas." On canvas,  
(26 d.) 1,38 h., 1,19 w.

Signed: Broder Matthisen fecit Anno 1641. Obtained through v. Kaiserling, in 1741. Inven. 8vo.

**Helst** (Bartholomäus van der).

Born at Haarlem about 1613; died at Amsterdam about 1670.

1180. Portrait of a lady drawing aside a window curtain.  
(L 2.) On canvas, 0,735 h., 0,66 w.

Signed: B. van der Helst 1654. Obtained through du Roy. Old inven. 1722.

1181. Portrait of a man with long hair, holding his  
 (L 2.) mantle with his left hand. On canvas, 0,71 h.,  
 0,58 w.

Purchased by Riedel at the Easter fair, 1751 in  
 Leipsic.

1182. Portrait of an old lady in a white cap and wide  
 (L 1.) plaited collar. On wood, 0,345 h., 0,28 w.

**Jong (Lieve de).**

Born at Overschie, 1616; died at Hillegersberg,  
 1697.

1183. Portrait of a lady in a black dress; she sits in  
 (K 1.) an arm-chair and holds a girl, standing at her  
 side, by the hand. On canvas, 1,10 h., 0,97 w.

Signed:



The image shows a handwritten signature in cursive script. The top part reads "Jong" with a large, flowing initial 'J'. Below it, the date "1653" is written in a smaller, more upright script. The signature is written in black ink on a plain white background.

Obtained in Feb. 1751 through von Heineken. Inven. 8vo.

**Artist unknown.**

1184. A man with black hair and beard, in a yellow  
(28 c.) jerkin and sleeves lined with red. On canvas,  
0,77 h., 0,63 w.

**Elst (Pieter van) or Verelst.**

Died in Amsterdam, 1653.

✓ 1185. An old man sitting before a coal fire. On wood.  
(18 a.) 0,22 h., 0,20 w.

Signed: 

On the backside stands, in old Dutch characters:  
*geschildert van pieter verelst.* Obtained through  
Fleming. Old inven. 1722.

1186. A man with a long beard, reading at a table by  
(18 a.) lamplight. On wood, 0,265 h., 0,23 w.

Signed as above; the P. standing by itself. Old  
inven. 1722.

**Aelst (Evert van). (?)**

Born at Delfft, 1602; died, 1658.

1187. A partridge suspended by one foot, with other  
(7 a.) game and implements of the chase. On canvas,  
0,56 h., 0,47 w.

Old inven. 1722.

**Aelst (Willem van), scholar of Evert v. Aelst.**

Born at Delfft about 1620; died at Amsterdam.  
1679.

1188. Near hawk-hoods, hang a partridge and other game,  
(7 a.) among them a king-fisher. On canvas, 0,55 h.,  
0,47 w.

Signed: Guillmo van Aeslt. 1644. (See following  
No.)

1189. In a tin-dish lie a cut herring, oysters and  
 (17b.) onions; a couple of wine-glasses stand near. On  
 canvas, 0,56 h., 0,45 w.

Signed:



*Same Artist. (?)*

1190. Fruit and oysters. On wood, 0,355 h., 0,56 w.  
 (27c.) Obtained in 1741, through von Kaiserling. Inven.  
 8vo. From the reserved pictures in 1856.

**Ast** (Bartolomäus van der).

Flourished at Utrecht about 1625.

1191. Shells, apricots and a branch of currants. On  
 (8a.) wood, 0,29 h., 0,375 w.

Signed: B. van der Ast. Obtained through Raschke.  
 Old inven. 1722.

**Saftleven** or *Zachtleeven* (Cornelis).

Born at Rotterdam, 1606; died after 1661.

1192. Interior of a poor peasant-hut. An old woman  
 (20b.) scattering food before some fowls. On wood,  
 0,50 h., 0,66 w.

Signed: C. Sachtleven 1678.

1193. A peasant's house with several farming implements  
 (20b.) lying before it; an old woman is coming out of  
 the door with a basket. In the fore-ground, a  
 couple of ducks. On wood, 0,495 h., 0,655 w.

Signed: C. S. 1678.

1194. Interior of a peasant's cottage; a man and woman  
 (20 b.) occupied about a cask. Fowls running about among  
 all kinds of implements and vegetables. On wood,  
 0,495 h., 0,75 w.

Signed indistinctly. Obtained in 1741 through von  
 Kaiserling. Inven. 8vo. From the reserved pictures  
 in 1855.

1195. Interior of a peasant's cottage. On wood, 0,51 h.,  
 (27 c.) 0,40 w.

From the reserved pictures in 1860.

*Attributed to the same Artist.*

1196. Copper vessels and other implements in the interior  
 (20 c.) of a peasant's dwelling. In the style of *D. Ryckaert*.  
 On wood, 0,39 h., 0,53 w.

Signed: R. Old inven. 1722.

**Wyck** (Thomas).

Born at Haarlem, 1616; died in England in 1682.

1197. An alchemist in his laboratory; in the back-ground,  
 (9 a.) a man near the fire. On canvas, 0,55 h., 0,47 w.

Signed: *Frijck*.

1198. Through the opening of a high vaulted wall, are  
 (9 a.) seen buildings in the Italian style. On wood,  
 0,505 h., 0,375 w.

Signed: T. W. (monogram) fec.

1199. An alchemist in his laboratory. On canvas, 0,385 h.,  
 (9 a.) 0,555 w.

Signed as 1197. fec.

Obtained through Count Wackerbarth. Old inven.  
 1722. Restored by Palm. 1827.

**Lievens (Lyvius), (Jan).**

Born at Leyden, 1607; died about 1670.

1200. Half-length portrait of a young man with an  
(L 2.) iron-collar; profile. On wood, 0,50 h., 0,39 w.  
Signed: L. Obtained through Bar. v. Schacht, as in  
the style of *Van Dyck*. Old inven. 1722.

1201. Half-length portrait of an old man with gray  
(L 2.) hair and beard. On wood, 0,53 h., 0,45 w.  
Purchased in 1743 at the Easter fair in Leipsic.  
Inven. 8vo.

**Artist unknown.**

1202. An alchemist sitting at a window before an open  
(27 b.) folio. On wood, 0,55 h., 0,45 w.  
Signed: F. NEICK (?) probably spurious. Obtained  
in 1741, through von Kaiserling. Inven. 8vo.

**Brouwer (Adriaen), scholar of *Franz Hals*.**

Born at Haarlem, 1608; died at Antwerp, 1639.

1203. One peasant holding another by the head and  
(20 c.) striking him with his tankard. On wood, 0,225 h.,  
0,17 w.  
Obtained through v. Kaiserling. Inven. 8vo.

1204. A couple of peasants sitting at a table. On wood,  
(20 c.) 0,25 h., 0,34 w.  
Placed in the Kunstkammer, March 18, 1700.

1205. A caricature. Study. Oval; on wood, 0,12 h.,  
(18 e.) 0,6 w.  
Obtained through Du Roy. Old inven. 1722.

1206. Similar subject. On wood. Same form and size  
(18 c.) as the preceding.  
As above.

1207. A peasant busied with an untidy child. On wood, (20 c.) 0,1975 h., 0,1325 w.

1208. A brawl between three peasants playing dice. On (20 c.) wood, 0,26 h., 0,34 w.

1209. Wanting.

### **Artist unknown.**

1210. Peasants singing and playing on musical instruments. (26 c.) Oval; on wood, 0,27 h., 0,37 w.  
A spirited sketch. From the reserved pictures in 1861.

### **Vries (Adriaen de).**

Born at Amsterdam about 1600.

1211. A man with black mustaches and whiskers, smooth hair and a white collar. On wood, 0,715 h., 0,52 w.  
Signed: Fecit A. de. Vries A<sup>o</sup>. 1639. An excellent picture by this extremely rare master; probably his own portrait. Purchased in 1728 by Schenk in Holland as, "ein Bürgermeister von Brüssel" by Van Dyck; price 150 Ducats.

### **Ceulen (Cornelis Jonson van).**

Born in London; died in Amsterdam, 1665. (See Sandrart. II. Th. III. Buch. S. 319.)

1212. Portrait of a man in black clothes. On canvas, (K 1.) 1,12 h., 0,91 w.

1213. A woman also in a black dress, holding a fan in her hand. On canvas; of the preceding size.  
Both signed: Cors. Jonson van Ceulen fec. Ao. 1651. Purchased together by Riedel in 1751 at the Michaelmas fair in Leipsic. Presented by H. M. the Queen to H. M. the King.

**Rembrandt** (van Ryn), scholar of *Pieter Lastmann* and *J. Pinas*.

Born at Leyden, 1608; died at Amsterdam, Oct. 8, 1669.

1214. Half-length portrait of a young, laughing woman  
(L 2.) in a red velvet hat. Rembrandt's first wife,  
Saskia. On wood, 0,535 h., 0,44 w.

Signed: Rembrandt ft. 1633. From the Royal reserved pictures. Old inven. 1722.

1215. Half-length portrait of a man in black clothing  
(L 2.) and smooth, lace-trimmed collar. Oval; on wood,  
0,675 h., 0,525 w.

Signed: Rembrandt f-it 1633. Obtained through v.  
Flemming. As above. Perhaps his own portrait.

1216. Ganymede borne to Olympus by the eagle of  
(K 2.) Jupiter. On canvas, 1,77 h., 1,28 w. \* (III. 2.)

Signed: Rembrandt fc. 1635. Acquired in 1751  
through von Heineken in Hamburg.

1217. Samson's wedding, at which he propounds his  
(K 3.) well known riddle. On canvas, 1,26 h., 1,76 w.

Signed: Rembrandt f. 1638. Acquired through Jos.  
Perodi. Old inven. 1722.

1218. A bittern suspended by the feet; behind, a man,  
(K 1.) who seems about to take it down. Three-quarter-  
length; on wood, 1,19 h., 0,87 w.

Signed: Rembrandt ft. 1639. Acquired through Count  
Gotter (?); price 400 Conven. Fl.

1219. Portrait of the artist's wife, holding a pink in  
(K 2.) her right hand. Three-quarter length. On wood,  
0,98 h., 0,82 w.

Signed: Rembrandt f. 1641 (?). Purchased in 1742  
by De Brays from Araignon in Paris; price 1500 Livres.

✓ 1220. The Sacrifice of Manoah and his wife. An angel (K 3.) has announced to them the birth of Samson. On canvas, 2,41 h., 2,85 w. \* (II 47.)

Signed: Rembrandt f. 1641.

✓ 1221. Portrait of an old woman, weighing gold. (Supposed to be the artist's mother.) Three-quarter-length; on canvas, 1,12 h., 0,99 w.

Signed: Rembrandt. 1643 (doubtful).

✓ 1222. Portrait of a young man with a cap, cuirass and brown mantle. Half-length; on canvas, 0,77 h., 0,675 w.

Signed: Rembrandt. f. 1643. Acquired through v. Flemming. Old inven. 1722.

1223. Portrait of an old man with a beard. Half-length; (K 1.) on wood, 1,00 h., 0,77 w.

Signed: Rembrandt f. 1654. Acquired in 1742, through De Brays from Rigaud in Paris. Price, 1500 Livres.

1224. The Entombment of Christ. A sketch. On canvas, (K 4.) 0,97 h., 0,69 w.

Signed: Rembrandt. f. 16.. Purchased in 1763, by Leg.-Rath v. Kauderbach from the estate of Mons. Guill. Lormier at the Hague, for 2300 Dutch Fl.

1225. Portrait of the Artist with his first wife on his (K 2.) lap. He holds a glass of champagne. On canvas, 1,60 h., 1,32 w.

Signed: Rembrandt fec. Purchased by Le Leu in 1749 at Araignon's auction in Paris; price, 2500 Livres.

1226. The Artist himself with a book in his hand, in (K 4.) which he is drawing. On canvas, 0,85 h., 0,64 w.

Signed: Rembrandt. 1657. Acquired through Naumann. Old inven. 1722.

1227. Portrait of a man in a large hat, ornamented  
 (L 1.) with strings of beads. Three-quarter-figure ; on  
 canvas, 0,83 h., 0,71 w.

From Poland. Old inven. 1722.

1228. Portrait of an old man with gray beard; a cane  
 (K 1.) in his right hand. Half-length ; on canvas, 0,94 h.,  
 0,77 w. \* (II. 48.)

Acquired in 1743, from the Carignan Collection.

✓ 1229. Half-length portrait of the Artist (?) in a red  
 (L 2.) mantle and a velvet-cap. On wood, 0,535 h.,  
 0,46 w.

Acquired through Count Wackerbarth. Old inven.  
 1722.

✓ 1230. Half-length portrait of an old man; on his head  
 (L 2.) a cap, decorated with gold cord. On canvas,  
 0,58 h., 0,455 w.

Acquired through Count Flemming. Old inven. 1722.  
 Perhaps by S. Koninx.

✓ 1231. Portrait of a man in a fur cap, sitting in an  
 (K 4.) arm-chair. On canvas, 0,84 h., 0,69 w.

From Poland. As above.

✓ 1232. Dark landscape. In the immediate fore-ground,  
 (K 4.) a water-mill; in the distance, a rock with trees.  
 On canvas, 0,79 h., 1,04 w.

1233. The Entombment of Christ. Old copy. On can-  
 (K 4.) vas, 1,01 h., 0,72 w.

Acquired through Jos. Perodi. Old inven. 1722.  
 From the reserved pictures in 1854.

✓ School of Rembrandt.

1234. An interior with a stair-case. Accessories, old  
 (26 a.) Tobias and his wife. Paper on linen, 0,28 h.,  
 0,35 w.

1235. Portrait of a girl, putting on her bracelets. Linen attached to wood. 0,785 h., 0,63 w.

From Poland, as an unknown original. Old inven. 1722.

✓ 1236. A bearded man in greenish clothes, black cap and white collar. Profile. On wood, 0,445 h., 0,36 w.

From the Kunstkammer, as an unknown original. Old inven. 1722.

Remark. The pictures of Rembrandt with dates, include a period of twenty one years, (1633—1654.)

### **Artist unknown.**

1237. An old woman with a spool in her hand. On (51 b.) canvas, 0,73 h., 0,63 w.

From the reserved pictures in 1861.

1238. A fisherman holding an eel in both hands. On (H 1.) canvas, 0,72 h., 0,57 w.

Acquired through Leplat, as an unknown original. Old inven. 1722.

### **Backer (Jacob) von Harlingen.**

Born, 1608; died, 1651.

1239. Half-length portrait in profile of a woman with (L 3.) uncovered head and a brown dress. On canvas, 0,68 h., 0,61 w.

Signed: J. B. (interwoven). From Poland, as an unknown original. Old inven. 1722.

1240. Half-length portrait of an old man in a black velvet-cap. On canvas, 0,66 h., 0,55 w.

Signed as above.

1241. An old man praying. On canvas, 0,95 h., 0,76 w.  
 (26 a.) Acquired through Kindermann. Old inven. 1722.

**Terburg** (Gerhard) or **Ter Borch**, scholar of his father.  
 Born at Zwoll, 1608; died at Deventer, 1681.

1242. An officer sitting at a table, writing; a trumpeter waits for the letter. On canvas, 0,525 h., 0,39 w.  
 (14 c.)

Signed with the monogram:  (T.B.)

Obtained through Count Wackerbarth. Old inven.  
 1722.

1243. A young lady in a white satin dress, washing her hands in a basin, which a maid holds before her. On wood, 0,535 h., 0,43 w.  
 (14 c.)

Signed: G. T. Borch. The first three letters interwoven as in the following. Obtained through Count Wackerbarth as *Netzscher*. Old inven. 1722.

1244. A young lady playing the lute; a gentleman appears to be instructing her. Three-quarter-length; on wood, 0,365 h., 0,31 w.  
 (14 b.)

Signed with the monogram:  (T.B.)

Obtained as above. As in the style of *Metzu*.

1245. A lady, dressed in white satin, stands, with her back to the observer, at a table. On wood, 0,39 h., 0,27 w.  
 (14 c.)

Obtained through Count Wackerbarth as *Netzscher*. A study for the picture in the Berlin Museum, known by the name: "*Väterliche Ermahnung*". (Paternal admonition.)

**Saft-Leven** (*Zachtleven*) (*Hermann*), scholar of *van Goyen*, brother of *Cornelis*.

Born at Rotterdam, 1609; died at Utrecht, 1685.

246. A signal-tower on the sea-coast. On wood,  
(17 b.) 0,205 h., 0,28 w.

Signed: 

1247. Landscape with a vintage. On wood, 0,2275 h.,  
(17 b.) 0,175 w.

Signed as above. 1649.

1248. Landscape with rocks, buildings and trees. From  
(17 b.) the height, a view in the river-valley below.  
On copper, 0,22 h., 0,2725 w.

Signed as above, 1650.

1249. Broad valley with a lake. On wood, 0,315 h.,  
(18 b.) 0,41 w.

Signed as above, 1654. Acquired through von  
Flemming. Old inven. 1722.

1250. A town at the foot of a mountain with a castle.  
(17 b.) Below, a river. On wood, 0,245 h., 0,33 w.

Signed as above, 1656. Obtained through Count  
Gotter; price, 37 Conven. fl.

1251. Ehrenbreitstein. On the back, written by the  
(17 b.) artist: *Ehrenbreitsteyn ofte Hermesteyn. Anno*  
*1656.* On copper, 0,255 h., 0,30 w.

Signed as above, without date. Old inven. 1722.

1252. Landscape with a view in the far distance; in  
(15 c.) the fore-ground, an inn and many persons. On  
wood, 0,45 h., 0,59 w.

Signed as above, 1660. Obtained through Count  
Wackerbarth. Old inven. 1722. From the reserved  
pictures in 1855.

1253. Landscape with a view in the distance and a  
 (17 b.) a broad river. In the fore-ground, wood-cutters.  
 On the back: *By Briey* (probably on the Meuse).  
*Herman Saft-Leven f. A. Utrecht. Anno 1660.*  
 On wood, 0,1675 h., 0,2675 w.  
 Signed as above, 1664. (?) indistinctly.

1254. A river, on the bank of which stands a peasant's  
 (18 b.) house on high posts. On wood, 0,36 h., 0,47 w.  
 Signed as above, 1662.

1255. Engers on the Rhine, between Ehrenbreitstein  
 (17 b.) and Neuwied. On the back, inscribed: *Engers.*  
*Herman Saft Leven. f. A. Utrecht Anno 1663.* On  
 copper, 0,15 h., 0,2375 w.  
 Signed as above, 1663. Acquired through Count  
 Wackerbarth. Old inven. 1722.

1256. View of Castle Hermannstein; in the fore-ground,  
 (18 b.) freight-vessels. On wood, 0,285 h., 0,375 w.  
 Signed as above, 1663. Obtained through Raschke.  
 Old inven. 1722.

1257. View of Utrecht. On copper, 0,20 h., 0,36 w.  
 (18 b.) Signed as above, 1664. Obtained through Count  
 Wackerbarth. Old inven. 1722.

1258. A river, along the banks of which are vessels  
 (18 b.) and men loading and unloading goods. On the  
 backside, signed: *Herman Saft Leven van Utrecht*  
*fecit.* On wood, 0,205 h., 0,305 w.

1259. A scene near Cologne, with the Rhine and moun-  
 (17 b.) tains in the distance. In the fore-ground, many  
 figures. On the backside: *By Cuellen. Herman*  
*Saft Leven f. A. Utrecht. Anno 1663.* On copper,  
 0,1575 h., 0,245 w.  
 Signed like No. 1246. 1667. (?) Acquired through  
 Count Wackerbarth. Old inven. 1722.

1260. A broad river with vessels, etc. On wood, 0,15 h.,  
(17 b.) 0,24 w.

Signed as above, 1667. Obtained as above.

1261. Landscape with high cultivated mountains and a  
(15 c.) broad river; on the banks, vessels and many  
people. On wood, 0,425 h., 0,45 w.

Obtained through Count Wackerbarth. Old inven.  
1722.

1262. Mountains, and a lake; in the fore-ground, a  
(18 b.) peasant's house with figures. On copper, 0,255 h.,  
0,34 w.

Obtained through Raschke. As above.

1263. Similar subject. In the middle-ground, a lake  
(18 b.) with vessels. On copper, and of the preceding size.

Obtained through Du Roy. Old inven. 1722.

Remark. The pictures of Saft-Leven furnished with  
dates, include a period of 18 years. (1649—1667.)  
Monogram and numbers, also of this artist, are of  
microscopic minuteness.

### **Stoop (Dirk).**

Born at Dordrecht about 1610; flourished about 1650.

1264. A man, surrounded by hounds, leaning against  
(27 b.) the saddle of his horse. On wood, 0,58 h.,  
0,51 w.

### **Stoop (Cornelius). (?)**

Born in Hamburg, 1606. (?)

1265. Rocky caves with figures. On wood, 0,29 h.,  
(12 b.) 0,505 w.

Obtained through v. Kaiserling. From the reserved  
pictures in 1855.

**Bol (Ferdinand).**

Born at Dordrecht about 1610; died at Amsterdam, 1681.

✓ 1266. Repose on the Flight to Egypt. On canvas, 2,02 h., 2,60 w.  
(K 1.)

Signed: F. Bol fecit, 1644. Purchased in Leipsic at the Easter fair, 1743. Inven. 8vo.

1267. Jacob in a dream sees the ladder, that reached to heaven. On canvas, 1,27 h., 0,97 w.  
(K 3.)

Signed: F. Bol fecit. From Poland, and later from the Royal Chapel. Old inven. 1722.

1268. Joseph presenting Jacob, his father, to Pharaoh.  
(K 1.) On canvas, 1,70 h., 2,26 w. \* (III. 9.)

1269. Portrait of the Artist in a low hat, brown coat, and dark cloak. On canvas, 0,635 h., 0,485 w.  
(L 2.)

Acquired through von Flemming as *Rembrandt*. Old inven. 1722.

1270. Wanting.

**Artist unknown. School of Bol.**

1271. The three Maries at the grave of the Saviour.  
(27 b.) On wood, 0,64 h., 0,49 w.

Acquired in 1727 through Leplat as in the style of Carrache. Old inven. 1722.

**Both (Jan).**

Born at Utrecht, 1610; died, 1650. (?)

1272. A landscape; in the fore-ground, a couple of  
(12 a.) horsemen stopping; farther on, a stone - bridge.  
On wood, 0,40 h., 0,555 w.

Signed: Both.

1273. A rocky landscape with ruined buildings; two  
(12 a.) horsemen meeting on the road in the valley. On  
canvas, 0,865 h., 1,18 w.

Not signed.

1274. Several men sitting on a high-ruined wall, playing cards. On wood, 0,545 h.; 0,45 w.

Signed: Both.

1275. Mountain-scenery; laden mules with their drivers descending the path. On wood, 0,69 h., 0,94 w.

Purchased by Riedel in Leipsic at the Easter fair in 1751. Presented by Her Royal Highness, the Electoral Princess to His Majesty the King.

1276. The ruins of a castle on a high rock in the middle-ground; a bridge at the base of the rock. On canvas, 0,85 h., 1,17 w.

### Artist unknown.

1277. A sorcerer reading in a book; before him sits an ape. A chimney-sweeper springs down the chimney and frightens a woman, sitting near the kettle. On wood, 0,22 h., 0,28 w. *good*

Signed: J. H. D. or B. (?) (in monogram.) 1631. Acquired through Wanderer as an original by *Brouwer*. Old inven. 1722.

### Neer (Aart or Arthur van der.)

Born at Amsterdam about 1613; died, 1683 or 1684.

1278. The full-moon rising over a town in the evening-twilight. On wood, 0,46 h., 0,71 w.

Signed: A. V. interlaced, and D. N. also. Purchased in 1708 from Franz Lemmers in Antwerp; price, 80 Pattacons.

1279. Companion picture to the preceding. A Dutch village by moon-light. On wood, 0,46 h., 0,70 w.

Signed and acquired as above.

1280. Dutch houses on a canal. Daylight. On wood, 0,32 h., 0,365 w.

Signed and acquired as above.

**Camphuysen (Dirk Rafaelsz).**

Born at Gorkum, 1586.

1281. Landscape by moon-light. On wood, 0,48 h.,  
(27 c.) 0,63 w.

Signed R. Camphuysen.

✓ 1282. Landscape by moon-light, companion picture. On  
(27 c.) wood; preceding size.

Signed as above. Both taken from the reserved  
pictures in 1860.**Ostade (Adrian van), scholar of *Franz Hals*.**

Born at Haarlem, 1610; died there Apr. 27, 1685.

✓ 1283. Several guests, sitting at a round table in a  
(19 a.) village ale-house. On wood, 0,46 h., 0,40 w.

Signed: A. v. Ostade 1639.

✓ 1284. The studio of the Artist; he sits at his easel at  
(19 a.) work. On wood, 0,385 h., 0,36 w.

Signed: A. v. Ostade 1633. From the Crozat Collection  
in 1751.

✓ 1285. Two peasants sitting at a table eating. On wood,  
(19 a.) 0,305 h., 0,26 w.

Signed: A. v. Ostade. 1663. Acquired through  
Raschke. Old inven. 1722.

✓ 1286. A couple of peasants before an ale-house; one is  
(19 a.) lighting his pipe at a basin of coals. On wood,  
0,31 h., 0,26 w.

Signed: A. v. Ostade, 1664. Obtained as above.  
Both as originals.

1287. Peasants with women and children assembled in  
(7 c.) an ale-house. On wood, 0,505 h., 0,625 w.

Signed: A. v. Ostade, 1679. Acquired through Le  
Léu in Paris in 1751.

1288. Peasant ale-house with card - players. On wood,  
(27 c.) 0,38 h., 0,50 w.

Signed: A. D. Ostade ft. From the reserved pictures  
in 1861.

**After Ostade.**

1289. Peasants dancing before an ale-house. On canvas,  
(27 c.) 0,41 h., 0,37 w.

Signed: A. V. Ostade. From the reserved pictures  
in 1861.

Remark. The pictures of Ostade with dates include  
a period of 25 years, (1639—1664.)

**Ostade** (Isaak van), brother and scholar of the prece-  
ding.

Born at Haarlem, 1610; died there, 1657.

1290. A pleasure party on the ice in a flat country in  
(19 a.) Holland. On wood. 0,335 h., 0,40 w.

Signed: Isaak van Ostade.

1290a. Drunken peasants and a pair dancing in an ale-  
(20 c.) house. On wood, 0,39 h., 0,56 w.

Signed: I. v. Ostade. Obtained through Raschke as  
*Isak Ostade*. Old inven. 1722.

**Ruysdael** (Salomon), scholar of *van Goyen* and his  
brother *Jacob*.

Born at Haarlem about 1600; died there, 1670;  
buried Nov. 3.

1291. A flat country with a village. Oval; on wood,  
(7 b.) 0,61 h., 0,81 w.

Signed: S. v. R. 1633. (v. and R. written together.)

1292. A broad sheet of water, bounded by thickets on  
 (7 b.) the farther side. Fishermen in a boat, drawing  
 their nets. Companion picture. Oval; on wood,  
 of the preceding size.

Signed: S. v. R. (indistinctly) 163 . .

*Same Artist. (?)*

1293. A Dutch village with a windmill; many persons  
 (7 a.) assembled on the road. On wood, 0,475 h.,  
 0,62 w.

Signed: R. b. 1658. Perhaps J. Ruischer. (?)

**Asselyn** (Jan), named *Crabatje*.

Born at Diepen about 1610; died at Amsterdam,  
 1660.

1294. A monk, standing at a convent gate, giving food  
 (9 c.) to beggars. On canvas, 0,59 h., 0,75 w.

Signed: J. Asselyn. 1647.

1295. A man, standing near a large gray ox and talking  
 (9 a.) with a woman. On canvas, 0,97 h., 0,76 w.

Signed: J. A. (in monogram.) Obtained through  
 Du Roy. Old inven. 1722.

1296. A gray ox, an ass, and a cow; a shepherd-boy  
 (16 a.) sits near by. On canvas, 0,44 h., 0,36 w.

Signed and obtained as above.

**Marseus or Marcellis (Otho) van Schrick**, named  
*Snuffelaer*.

Born at Amsterdam, 1613; died, 1673.

1297. A poppy with butterflies. Lizards and toads  
 (20 b.) creeping about on the ground. On canvas, 0,69 h.,  
 0,53 w.

Signed: Otho Marseus. Obtained through Count Wackerbarth. Old inven. 1722.

1298. Similar subject. On canvas; preceding size.  
 (20 b.) Signed: Otho Marseus D. S. 1671. Obtained as above.

**Laar** (Pieter van), named *Bamboccio*, scholar of *Jos. del Campo*.

Born at Laaren, near Naarden, about 1613; died at Haarlem about 1675.

1299. Italian life. On wood, 0,37 h., 0,485 w.  
 (12 a.)

1300. Same subject. Several men, amusing themselves  
 (9 c.) with tennis before a wine-house. On canvas,  
 0,495 h., 0,66 w.

1301. A crowd of Roman beggars before a convent, at  
 (12 a.) the gate of which a monk is distributing food.  
 On canvas, 0,74 h., 0,99 w.

1302. A man occupied with a white horse before a  
 (9 a.) thatched hut. On wood, 0,53 h., 0,39 w.

1303. The landlord, paying the labourers in the vineyard.  
 (12 a.) On canvas, 0,40 h., 0,485 w.  
 Mod. purchase. As "*opera Oltramontana*".  
 From the reserved pictures in 1855.

**Van Loo** (Jacob.)

Born at Sluyt in Holland, 1614; died in Paris, 1670.

1304. Paris and Oenone; he is cutting her name on the  
 (K 2.) bark of a tree. On canvas, 2,11 h., 1,72 w.  
 \* (III. 34.)  
 Signed: J. v. Loo fec.

**Metsù (Gabriel).**

Born at Leyden, 1630; died at Amsterdam after 1667.

1305. A man, sitting in an inn with his wife; he holds  
 (16 c.) a champagne-glass in his hand. On wood, 0,33 h.,  
 0,305 w.

Signed: *G. Messù*  
*1661.*

Obtained through Count Wackerbarth as the portrait of the artist and his wife. Old inven. 1722.

1306. An old poult erer, offering a young woman a cock  
 (16 c.) for sale. On wood, 0,62 h., 0,46 w.

Signed: G. Metsù. 1662. Acquired through Count Wackerbarth. Old inven. 1722.

✓ 1307. An old woman, dealing with a poultry-woman  
 (16 c.) ~~Nearby~~, sits an old man smoking his pipe. On wood, 0,61 h., 0,455 w.

Signed: G. Metzù. 1662. Purchased in 1710 from Jac. de Wit in Antwerp; price 150 Pistoles.

1308. A female poult erer. A coek is bargaining with  
 (16 c.) her for a hare. On wood, 0,575 h., 0,43 w.

Signed: G. Metsù. Obtained as above; price, 200 Pistoles.

✓ 1309. A man with a pipe in his mouth, sitting before  
 (16 c.) an open fire; behind him, a woman. On wood,  
 0,275 h., 0,23 w.

Signed: G. Metsù..

1310. A young woman with a cushion for making lace  
 (16 c.) on her lap. On wood, 0,35 h., 0,265 w.

Signed: G. Metsù. Obtained through Count Wackerbarth. Old inven. 1722.

1311. A young woman in a gray dress, reading a letter.  
 (16 c.) On wood, 0,24 h., 0,195 w.

This picture was stolen in 1849 by a woman, Sophie May, from Langensalza.

*Same Artist.* (?)

1312. A trumpeter, delivering a message to an officer;  
 (16 c.) another person in the back-ground. On wood,  
 0,38 h., 0,29 w.

Obtained through Count Wackerbarth. Old inven.  
 1722. (In the *Abridgment* of 1782 mentioned as the  
 only Metsù in the Gallery.) From the reserved pic-  
 tures in 1855. Similar in style to Terburgh.

**Pynacker (Adam).** (?)

Born at Pynacker, between Schiedam and Delft,  
 1616; died at Delft, 1673.

1313. Mountain-landscape with the ruins of a temple.  
 (28 c.) On canvas, 0,70 h., 0,56 w.

**Flinck (Flink), (Govaert).**

Born at Cleves, Jan. 25, 1615; died at Amsterdam,  
 Feb. 2, 1660.

1313a. David, in the presence of his private secretary,  
 (K 1.) commands Uriah to deliver the letter to Joab.  
 On canvas, 1,51 h., 2,19 w.

Formerly attributed to Bol.

1314. Half-length portrait of a man with gray beard  
 (L 3.) and a red cap. On wood, 0,715 h., 0,55 w.

Signed: G. Flinck f. 1639.

1315. Half-length portrait of a man in a black cap.  
 (14 c.) On canvas, 0,67 h., 0,535 w.

Signed: G. F. Aet. 63. Purchased in 1723 by Leplat  
 from the Wrzowecz Collection in Prague as original.  
 Old inven. 1722.

1316. Half-length portrait of an old, bald man in pro-  
(L 3.) file. On canvas, 0,64 h., 0,535 w.

From Poland as an unknown copy. As above. A study for the secretary in No. 1318a.

**Artist unknown**, attributed to *Waterloo* (Antoni).

1317. A landscape with wooded rocks, and groups of  
(49 a.) trees, in the midst of which is a lake. On canvas, 1,12 h., 1,70 w.

Signed: H. Nouwjnx f. Placed in the Gallery in 1728, as original. Old inven. 1722.

1318. Landscape with high rocks, from which a brook  
(13 a.) descends, forming a waterfall. On wood, 0,475 h., 0,64 w.

From the Kunstkammer. Old inven. 1722.

**Konincx** (Salomon), scholar of *Rembrandt*.

Born at Amsterdam, 1609; received into the Corporation of painters in 1630; died, 1689.

1319. A hermit, reading in a book. On canvas, 1,23 h.,  
(K 3.) 0,94 w. \* (III. 43.)

Signed: S. Konincx A o 1643. From Poland in 1723, as an unknown original.

1319a. An old man with a turban-like head-covering,  
(K 2.) sitting on a chair, with folded hands. In the back-ground, an altar and a prayer-desk. On canvas, 0,90 h., 0,74 w.

Acquired through Leplat as *Rembrandt*. Old inven. 1722.

1320. An old man with a beard; in his right hand, a  
 (K 2.) pair of spectacles; in his left, a metal telescope.  
 Half-length; on canvas, 1,07 h., 0,87 w.

Indistinctly signed: David? Co . . . A<sup>o</sup> 16.. (The old and genuine signature has been, at a later period, painted over.) Perhaps Jacob Coning, a less known scholar of Rembrandt. Obtained from the Grand Duke of Florence as *Rembrandt*. Old inven. 1722.

**Artist unknown.** Attributed to *Swaneveld* (Hermann van.) (?)

Born at Woerden about 1620; died in Rome, 1690.

1321. A path leading along the bank of a river under  
 (31 b.) high trees; the view bounded by distant mountains. On canvas, 0,79 h., 0,91 w.

This, and another picture, received in exchange for a small picture by Wouvermann (duplicate) from Art-dealer George in 1832.

**Drost or Dorste** (J. van); scholar of *Rembrandt*.

Born about 1627? Living about 1670?

1322. A man in a brown coat and broad hat. Profile. On wood, 0,75 h., 0,57 w.

Signed: J. VDorste fecit. (V. and D. written together. The last word indistinct.) Acquired through Naumann as *Rembrandt* Old inven. 1722.

✓ *Same Artist.* (?)

1323. An old man, instructing a boy from a book. On  
 (51 a.) canvas, 1,00 h., 0,75 w.

Obtained in 1725 through Leplat. Old inven. 1722.

1324. Argus, listening to Mercury, disguised as a shepherd-boy, who is playing on a pipe. On canvas, 1,18 h., 0,96 w.

Obtained in 1748 through Bern. Benzoni in Venice. See Nos. 297 and 298.

**Wouverman** (Wouvermans), (Philips), scholar of his father *Paul*.

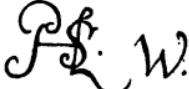
Born at Haarlem, 1620; died, May 19, 1688.

1325. A landscape with houses, and a group of trees (16 b.) near by, a wooden bridge over a brook. On wood, 0,43 h., 0,52 w. \* (III 23.)  
Signed: PH. (interwoven) W.

1326. A corn-field; in the fore-ground, a man in a red cloak, on horseback, speaking with a woman. On wood, 0,235 h., 0,305 w.

Signed: PHS. W. (indistinctly; the first letters interwoven.) Acquired through Count Gotter; price 150 Conven. fl.

✓ 1327. A heron hunt. On the trees, one sees the nests (20 b.) of the herons. On wood, 0,425 h., 0,63 w.

Signed with the monogram: 

(indistinctly.) Purchased in 1708 from Franz Lemmers in Antwerp; price, 310 Patt.

1328. Return from the chase. A lady and several (20 b.) gentleman stop on a hill before a wine-house. On wood, 0,44 h., 0,605 w.

Signed with the monogram. Obtained through Count Wackerbarth. Old inven. 1722.

✓ 1329. A carter with a white horse, driving past an (12 c.) inn, which stands on a hill. On wood, 0,375 h., 0,49 w.

Signed: PH. (interwoven) W. In the *Abridgment* of 1782, mentioned as *Pieter Wouverman*, later attributed to *Andries Both*.

✓ 1330. An angel, announcing to the shepherds the birth (18 b.) of the Saviour. On wood, 0,34 h., 0,38 w.

Acquired through Count Gotter; price, 600 Conven. Fl. Like the preceding, quite in the style of *Pieter van Laar*.

1331. John the Baptist, preaching to the people. On  
(16 b.) canvas, 0,68 h., 0,87 w.

Signed with the monogram. In 1738 (?) from the Cabinet of Mons. Blondy in Paris.

1332. A stag-chase in an open country with buildings  
(9 b.) in ruins. On wood, 0,485 h., 0,79 w.

Signed: PS. W. Purchased in 1742 by Rigaud from the Cab. Du Pile in Paris, as "*Chasse à l'italienne*"; price, 1500 Livres.

1333. Falconers and their servants with hunting-implements and game, fording a river. On canvas, 0,65 h., 0,74 w.  
(18 b.)

Signed with the monogram.

1334. A landscape with the dwelling of the executioner, and the place of execution. Several horsemen and persons in the fore-ground. On canvas, 0,56 h., 0,685 w.  
(19 b.)

Signed with the monogram.

1335. A man and a woman, lying on the ground in a grotto, and talking with a shepherd; near by, a white horse. On wood, 0,45 h., 0,37 w.  
(20 b.)

Signed with the monogram. Obtained through Nau-mann from Hoyer as a copy. Old inven. 1722.

1336. A peasant, watering a white horse in a brook. On canvas, 0,29 h., 0,37 w.  
(18 b.)

Signed with the monogram. Obtained as above. Old inven. 1722.

1337. A family reposing; a man with two horses standing near by. On wood, 0,51 h., 0,435 w.  
(16 b.)

Signed with the monogram. Obtained through Baron v. Schacht. Old inven. 1722.

✓ 1338. A horseman, having alighted from his horse, is embracing a peasant girl. On canvas, 0,415 h., 0,515 w.

Signed with the monogram. Purchased in 1708 from Fr. Lemmers in Antwerp; price, 250 Pattacons.

1339. Several horsemen before a farrier's workshop.  
(8 c.) On canvas, 0,53 h., 0,66 w.

Signed with the monogram. From the Collection of the Countess de la Verrue in Paris. Engraved by Moyreau.

1340. Departure from the inn. On wood, 0,325 h., 0,37 w.  
(16 b.)

Signed with the monogram, and on the sign-board, A<sup>o</sup> 1649. Obtained through Count Wackerbarth. Old inven. 1722.

1341. In the fore-ground, a warm cavalry-skirmish;  
(16 b.) farther back, a combat with infantry under the walls of a mountain fortress. On canvas, 0,69 h., 0,83 w.

Signed with the monogram. Acquired through Count Wackerbarth. Old inven. 1722.

✓ 1342. Starting for the falcon-chase. On the right, part  
(20 b.) of a castle, to which a bridge leads. On canvas, 0,805 h., 1,02 w.

Signed with the monogram. From the Kunstkammer. Old inven. 1722.

✓ 1343. Same subject. Gentlemen and ladies on horseback,  
(20 b.) stopping before a castle. Companion picture. On canvas, 0,815 h., 1,04 w.

From the Kunstkammer. Old inven. 1722.

1344. A horse-fair in a flat country. On wood, 0,325 h.,  
(18 b.) 0,415 w.

Signed with the monogram. Obtained in 1708 through Franz Lemmers in Antwerp; price, 250 Pattacons.

✓ 1345. Travellers with laden horses before an inn. On wood, 0,405 h., 0,485 w.  
Acquired in 1749 through Le Leu from the Crozat Collection in Paris; price, 1001 Livres.

✓ 1346. A single house, standing on the bank of a river; in front, a horseman in a red cloak. On canvas, 0,53 h., 0,68 w.   
Signed with the monogram.

✓ 1347. A gentleman, having his white horse shod by a farrier. In the fore-ground, a boy, with a goat, harnessed to a child's wagon in which a child lies. On copper, 0,385 h., 0,415 w.  
Signed with the monogram. From the Cab. of Vicomte de Fontpertuis; price, 700 Livres.

✓ 1348. A falcon chase. Trumpets and drums announce the victory of the falcon over a heron. On wood, 0,475 h., 0,65 w.  
Signed with the monogram (indistinctly). Acquired through Wanderer. Old inven. 1722.

1349. A sutler's tent with horsemen, and a trumpeter, blowing his trumpet before it. On wood, 0,48 h., 0,42 w.  
Signed with the monogram. Obtained in 1710 through Jac. de Wit in Antwerp; price, 180 Pistoles.

1350. Fishermen on the sea-coast busied with their fish; some purchasers present. On wood, 0,55 h., 0,605 w.  
Signed with the monogram.

1351. A gentleman stopping before a smithy to have his horse shod. On canvas, 0,555 h., 0,605 w.  
Signed: P. W. unfortunately, as it seems, spuriously, otherwise it might be attributed to Pieter Wouverman, although it is quite in the style of Philips W. Obtained in June 1751 through Le Leu from the Collection of de Tugny in Paris, engraved by Moyreau as "*le travail du maréchal*"; price, 604 Livres.

1352. Huntsmen on horseback, stopping before a rocky grotto; the keeper gives them drink. On canvas, 0,65 h., 0,53 w.  
 (8 b.) Signed with the monogram.

1353. Ruins on the bank of a river; in the fore-ground, horsemen riding their horses into the water. On wood, 0,46 h., 0,60 w.  
 (8 c.) Signed with the monogram. Acquired through Count Wackerbarth. Old inven. 1722.

1354. Skirmish on a stone-bridge. A magnificent picture with much larger figures than usual. On canvas, 1,08 h., 1,36 w.  
 (7 c.) Signed with the monogram. Purchased in 1710 through Jac. de Wit in Antwerp, as "*in der Manier von Bourguignon*"; price, 170 Pistoles.

1355. Departure for the chase. Hunters leashing hounds; others have already started. On wood, 0,45 h., 0,645 w.  
 (9 c.)

1356. Return from the chase. Mules and horses laden with game. Companion picture. On wood, 0,455 h., 0,64 w.  
 (9 c.) Signed with the monogram. Acquired in March, 1755, with the preceding through Count Wackerbarth from the estate of Mons. Pasquier; formerly in the possession of the Chevalier d'Orleans, and in the Cab. of Vicomte de Fontpertuis.

1357. Horsemen stopping with their horses before a sutler's tent; some are drinking, others playing at cards. On canvas, 0,815 h., 1,04 w.  
 (9 c.)

1358. Horsemen before a sutler's tent; soldiers playing dice on a drum. On wood, 0,36 h., 0,44 w.  
 (16 b.)

Signed with the monogram. Obtained in 1740 through v. Heineken from Hamburg. Inven. 8vo.

✓ 1359. Ladies and gentlemen with their horses and attendants, stopping at a well; a page is pouring out wine. On wood, 0,36 h., 0,415 w.

Signed with the monogram. Obtained as the preceding, as a companion picture.

1360. Cavalry skirmish in the neighbourhood of a castle, which is defended by cannon. On canvas, 0,70 h., 0,99 w.

Signed with the monogram. Obtained in 1749 by Le Leu from Araignon Collection; price, 1600 Livres. Restored by Schirmer in 1861.

1361. A Capuchin friar bringing food for the poor from a monastery. On wood, 0,33 h., 0,36 w.

Signed with the monogram. A little picture of exquisite softness in the execution. Obtained through Le Leu in 1749, from Mons. Le Noir, banker in Paris, for 700 Livres. Engraved by Moyreau under the title: "*L'Aumône des Capucins*".

1362. A rider on a prancing horse causing disorder to a peasant's team. On canvas, 0,57 h., 0,785 w.

Signed with the monogram. Purchased in 1742 by Rigaud, from the Cab. of Mons. Du Pile in Paris; price, 1500 Livres. Engraved by Le Blas under the title: "*Le Pot au Lait*".

1363. Armed peasants fighting with cavalry; women and children endeavouring to rescue their property by flight. On canvas, 0,56 h., 0,79 w.

Signed with the monogram. Master-piece. Purchased in 1749 by Le Leu from the engraver, Moyreau; price, 2000 Livres. Engraved by Moyreau as "*Le pillage des Reiters*".

1364. Horse-fair in a beautiful, open country. On canvas, 0,62 h., 0,775 w.

Signed with the monogram. Obtained in 1710, through Jacob de Wit; price, 120 Pistoles.

✓ 1365. Cavalry skirmish, near a burning windmill. On canvas, 0,55 h., 0,675 w.

Signed: Ph. Wouverman. Master-piece. Obtained in 1749 through Le Leu from the Cab. of Mons. Crozat in Paris; price, 1656 Livres; engraved by Moyreau as "*l'Embrasement du Moulin*".

✓ 1366. In the stable of an inn, gentlemen with their horses resting, about to continue their journey. On canvas, 0,525 h., 0,66 w.

Signed with the monogram. Master-piece. Obtained in 1749 through Le Leu from the Cab. of the Countess de la Verrue in Paris; price, 1201 Livres.

✓ 1367. (16b.) A waterfall rushing over rocks, covered with verdure; a heavily laden wagon with five horses, stopping in the fore-ground. On copper, 0,30 h., 0,395 w.

*gord*

Signed with the monogram. A picture executed with the delicacy of a miniature. Obtained in 1749, through Le Leu from the Collection of President de Tugny in Paris; price, 1860 Livres. Engraved by Moyreau as "*la Cascade*".

1368. (8 b.) Departure for a falcon chase; a carriage with a span of white horses already started. On canvas, 0,84 h., 1,29 w.

From the Collection of Mons. de Vaux in Paris in 1749. Price, 1500 Livres.

1369. (9 a.) A bear and wild boars, hunted and slain by hunters on horseback and on foot. On canvas, 0,80 h., 1,10 w.

Signed with the monogram. Obtained as above. Price, 1000 Livres. Engraved in 1741 by Le Bas.

1370. (8 b.) A gentleman before a farrier's, having his white horse shod. On canvas, 0,63 h., 0,50 w.

Signed with the monogram. Obtained in 1749 through Le Leu in Paris. Engraved by Moyreau as "*La grotte du maréchal*". Price, 600 Livres.

1371. A ford and crossing, where horses are ridden to water. On wood, 0,46 h., 0,60 w.  
 (8 c.) Signed with the monogram. Obtained through Count Wackerbarth. Old inven. 1722.

1372. Reposing on a march. On canvas, 0,525 h., 0,635 w.  
 (8 c.) Signed with the monogram. Purchased in 1749 by Le Leu in Paris; price, 750 Livres.

1373. A lake in the midst of an extensive, richly cultivated country; in the fore-ground, hunters on horseback have found a stag. On canvas, 0,72 h., 1,30 w.  
 (9 b.) Signed with the monogram. From the Cabinet of the Countess de la Verre in Paris in 1749; acquired through Le Leu for 1500 Livres.

1374. A camp near a broad river. In the fore-ground, a large number of warriors on foot and on horseback. On canvas, 0,71 h., 1,28 w.  
 (9 b.) Signed with the monogram. Obtained through De Brays and Araignon from the Carignan Collection in Paris, as „*Quartier général de l'Armée hollandaise*“. Price 3500 Livres.

1375. German cavalry and infantry in combat with Turkish cavalry. On canvas, 0,83 h., 1,055 w.  
 (8 b.) Signed with the monogram. Obtained through Franz Lemmers in Antwerp in 1708; price, 650 Pattacons.

1376. Cavalry skirmish in the neighbourhood of a ruined castle. On canvas, 0,70 h., 0,82 w.  
 (16 b.) Signed with the monogram. Obtained in 1710 from Jac. de Wit in Antwerp; price, 170 Pistoles.

1377. A gentleman holding his horse by the bridle while his fortune is being told by a gipsy woman. On wood, 0,40 h., 0,475 w.  
 (18 b.) Signed with the monogram. Obtained through Count Gotter; price, 200 Coven. Fl.

1378. A gentleman on horseback, stopping on the sea-coast and conversing with some fishermen. On wood, 0,315 h., 0,36 w.

Signed with the monogram.

1379. A peasant watering his white horse in a pool; (19 b.) on a hill, a woman and her child. On wood, 0,335 h., 0,27 w.

Signed with the monogram. From the reserved pictures in 1851.

1380. Fishermen drawing their nets; a dappled, saddled (18 b.) horse stands near. On wood, 0,315 h., 0,36 w.

Signed with the monogram. Obtained in 1741, through v. Kaiserling. Inven. 8vo.

1381. A duel. Two horsemen, fighting with pistols. (20 b.) On wood, 0,34 h., 0,405 w.

Signed with the monogram. From the Cab. Crozat in Paris in 1751.

1382. Gentlemen and ladies on horseback, making an excursion into the country. On canvas, 0,77 h., 0,98 w.

Signed with the monogram. Acquired in 1710 through Jac. de Wit in Antwerp as „het Hengstche“; price 130 Pistoles. Restored by Schirmer. From the reserved pictures in 1855.

1383. An unharnessed, white horse in a dark stable. (16 b.) On wood, 0,27 h., 0,35 w.

Signed with the monogram.

1384. Several horses in the stable of an inn, at the manger. On wood, 0,295 h., 0,38 w.

Signed with the monogram. Acquired in 1710 through Jac. de Wit in Antwerp; price for this and the preceding, 220 Pistoles.

✓ 1385. A man on a brown horse, holding a white horse  
 (19 b.) by a bridle (halter). On wood, 0,255 h., 0,31 w.

Obtained through Count Wackerbarth. Old inven.  
 1722.

✓ 1386. A harnessed, white horse, and a laden brown  
 (19 b.) horse in a rocky cave. On wood, 0,25 h., 0,31 w.

Acquired in 1708 from Franz Lemmers in Antwerp  
 for 125 Pattacons.

1387. Men and woman with children, on foot and on  
 (19 b.) horseback, going through the water. On wood,  
 0,40 h., 0,545 w.

Signed with the monogram. Obtained in 1741  
 through v. Kaiserling. Inven. 8vo. (Not original.)

✓ 1388. Loaded carts, crossing a river, attacked by robbers.  
 (12 a.) On wood, 0,35 h., 0,485 w.

Signed with the monogram. (Not original.)

✓ 1389. A sharp skirmish between infantry and cavalry.  
 (12 a.) On wood, 0,36 h., 0,41 w.

Signed with the monogram. Obtained in 1741,  
 through v. Kaiserling. Inven. 8vo. (Not original.)

Remark. With so large a number of the works of this master, as is only to be found in the Royal Gallery of this city, the idea of venturing an attempt to make a classification of them in a historical series was obvious, and, at least for the benefit of the unprofessional observer, to group together those, which have the same general characteristics. With this view, those works of the artist which, by a more decided green in the landscape; a species of hardness in the local tone, and a more distinct character in the figures, are materially distinguished from the perfection, and, finally, the exaggerated softness of the later works, have been arranged together in the first eight numbers. To the period of transition to the later style, belong, perhaps, the next ten numbers, which are

followed by eighteen of the nearly perfect works, those which are only exceeded by sixteen of the most excellent and universally acknowledged master-pieces. The next six exhibit a transition to an inferior style, which is represented by only two pictures, while five inferior, and partly spurious paintings, constitute the close of the series. Many attribute works like those numbered 1325 to 1333 to Jan and Pieter Wouverman but this can be determined with accuracy only when the genuine monogram is affixed, as the brothers, probably, frequently painted on the same pictures — Philipp giving the last touches. Therefore, almost all the pictures with a signature bear the monogram of Philipp (for those signed with P. H. W. can be attributed only to the latter) most of them genuine, but some, especially the last numbers of the series, certainly spurious.

### **Begeyn (Abraham).**

Born at Leyden (?); lived in Berlin about 1680.

1390. A landscape with three goats. On wood, 0,21 h.,  
(12 c.) 0,24 w.

Signed: *Begeijn*

Old inven. 1722. From the reserved pictures in 1860.

### **Bega (Cornelis).**

Born at Haarlem, 1620; died there of the plague in 1664.

1391. Peasants, women and children in a village-inn,  
(20 c.) dancing. On wood, 0,47 h., 0,445 w.

Signed: C. Bega.

### **Tol (D. van), scholar of G. Dov.**

Lived about 1620.

1392. A gray - bearded man, at a bow - window,  
(19 a.) eating a herring. On wood, 0,26 h., 0,195 w.

Signed: D. V. Tol.

1393. An old woman, at a bow-window, winding  
 (19 a.) yarn on a reel. On wood, 0,34 h., 0,265 w.

Signed: D. V. Tol.

**Breenbergh** (Bartholomäus), scholar of *Poelenburg*.

Born at Utrecht about 1620; died after 1663.

1394. Joseph, causing bread to be sold during the famine  
 (27 d.) in Egypt. On wood, 0,48 h. 0,68 w.

Signed: B. Breenbergh fecit Anno 1644. The two  
 B's interwoven.

**Rockes** (Hendrik Martens), named *Sorgh*, scholar of  
*D. Teniers*.

Born at Rotterdam, 1621; died, 1682.

1395. A fisherman, sitting before a house; a cook and  
 (15 a.) a fisherman standing near. On wood, 0,50 h.,  
 0,375 w.

Signed: 1664 M. Sorg. Obtained through v. Flem-  
 ming. Old inven. 1722.

1396. The labourers in the vineyard, receiving their hire.  
 (15 a.) On wood, 0,49 h., 0,65 w.

Signed: M.-Sorg. 1667.

**Eeckhout** (Gerbrandt van den), scholar of *Rembrandt*.

Born at Amsterdam, Aug. 19, 1621; died, Oct. 22,  
 1674.

1397. Simeon in the Temple, with the Infant Jesus in  
 (19 b.) his arms, kneeling and rendering thanks to the  
 Lord. On canvas, 0,68 h., 0,85 w.

Obtained through Baumann as *Rembrandt*. Old  
 inven. 1722.

**Everdingen** (Cesar van), scholar of *Jan van Bronkhorst*;  
brother of *Aldert*.

Born at Alkmaar, 1606; died there, 1697.

1397 a. Flora, Pomona, Bacchus and Amor. In the  
(L 3.) back-ground, a satyr and a negress. On canvas,  
1,46 h., 1,61 w.

Signed: C. V. E. in monogram. Purchased in 1865,  
from Conservator J. D. Dreyer in Bremen. Price,  
25 Louisd'or.

**Everdingen** (Aldert or Allart van), scholar of *Roland Savery* and *Peter Molyn*, the Elder.

Born at Alkmaar, 1621; died there, 1675.

1398. A rocky country with a cloudy atmosphere; in  
(11 c.) the fore-ground, a stag, chased by huntsmen  
through the water. On wood, 0,46 h., 0,65 w.  
Signed: A. VAN EVERDINGEN. 1643.

1399. A small landscape with a castle; in the fore-  
(11 c.) ground, bare rocks; on the right, some fir-trees,  
and men felling trees. On wood, 0,34 h., 0,41 w.  
Signed: A. v. Everdingen.

1400. A stream, in the fore-ground, rushing between  
(11 c.) an evergreen forest and masses of rock, covered  
with deciduous trees. On canvas, 1,44 h., 1,73 w.  
Signed: A. v. Everdingen. Purchased in 1837 from  
Frau von Heigendorf for 800 Thalers.

1401. A small landscape with two mills on a river.  
(11 c.) On wood, 0,355 h., 0,43 w.

1402. A hill, covered with evergreen and deciduous  
(11 c.) trees, at the foot of which is a shepherd, tending  
goats. On wood, 0,26 h., 0,245 w.

**Berchem, Berghem or Berighem (Claes Pietersen).**

Born at Haarlem, 1620; died in Amsterdam, Feb. 18, 1683.

1403. A merchant, sitting before a magnificent building;  
 (9 c.) a richly clad Moor approaching him; a lady at his side. On canvas, 0,95 h., 0,90 w.  
 Signed: Berchem f. Obtained through Leplat. Old inven. 1722.

1404. The birth of Christ announced to the shepherds.  
 (10 a.) On wood, 0,45 h., 0,375 w.  
 Signed: Berighem (sic) 1649. Acquired through v. Kaiserling. Inven. 8vo.

1405. A landscape with high rocks, covered with verdure; in the back-ground, an old castle. On canvas, 1,38 h., 1,03 w.  
 Signed: Berchem f. 1656. Acquired in 1749 from the estate of De Brays in Paris; price, 1500 Livres.

1406. A landscape with large masses of rocks; in the fore-ground, fishermen, drawing their nets to the shore. On wood, 0,41 h., 0, 61 w. \* (III. 21.)  
 Signed: Berchem. Obtained in 1742 through Rigaud in Paris; price, 1000 Livres.

1407. A landscape with mountains in the distance and a steep rock in the fore-ground, enlivened by a group of men and animals. On canvas, 1,07 h., 1,34 w. \* (II. 50.)  
 Signed: Berchem 1659. Purchased by Le Leu in 1749 from the widow Gersaint in Paris. 1201 Livres; engraved by Aliamet.

1408. A rocky, barren country with ruins. On wood.  
 (12 a.) 0,47 h., 0,64 w.  
 Signed: Berchem. Obtained in 1742 by Riedel in Prague. Inven. 8vo.



1409. A small, rocky landscape; in the fore-ground, two  
(10 a.) men with a flock. On wood, 0,30 h., 0,26 w.

Signed: Berchem. Through Count Wackerbarth.  
Old inven. 1722.

1410. A forest-rivulet, forcing its way between rocks;  
(10 a.) shepherds and flocks dispersed about. On canvas,  
1,10 h., 1,54 w.

Signed:

Obtained in 1749 through Le Leu from the Crozat Collection in Paris; price, 1200 Livres.

1411. Sun-set. A woman, sitting before a peasant's hut  
(12 a.) with her distaff in her hand, near her lies a man;  
some cattle near by. On wood, 0,47 h., 0,645 w.

Signed: Berchem. This picture was formerly attributed by some to Albert Kuyp, but it bears a monogram, which is proved to be genuine by the closest examination.

1412. A landscape with cattle, brown monochrome. On  
(12 a.) wood, 0,285 h., 0,375 w.

Obtained through v. Kaiserling. Inven. 8vo. From the reserved pictures in 1855.

1413. Similar picture. Companion picture. On wood,  
(12 a.) 0,295 h., 0,37 w.

Both signed: Berchem. From the reserved pictures in 1858.

1414. A well-watered valley, through which different  
(7 a.) cattle are driven. On canvas, 1,56 h., 1,41 w.

Obtained through Du Roy. Old inven. 1722.

1415. A small landscape with a rock in the distance,  
 (10 a.) at the foot of which a peasant is ploughing; in  
 the fore-ground, several head of cattle with two  
 women, one of whom is riding on an ass. On  
 wood, 0,245 h., 0,315 w.

Obtained through Count Wackerbarth. The companion picture is in the Bridgewater Collection in London.

Remark. The dated pictures of this master comprise a period of 10 years (1649-1659). The Announcement to the Shepherds (No. 1404) is remarkable, as it is decidedly in the style of Rembrandt's conception, and is signed: "Berigham", as he was accustomed to write his name on his youthful pictures.

### **Artist unknown.**

1416. A herdsman, supporting himself on his staff, is  
 (13 c.) tending some cows. On copper, 0,10 h., 0,135 w.

Obtained through Pesne; old inven. 1722.

### **Romeyn (Wilhelm), probably a pupil of Berghem.**

Born at Utrecht; flourished about 1640-1660.

1417. A small landscape with a high rock in the back-  
 (16 a.) ground; several head of cattle, sheep and goats,  
 grazing in the fore-ground. On wood, 0,435 h.,  
 0,37 w.

Signed: W. ROMEYN. Obtained through Raschke.  
 Old inven. 1722.

### **Stevens, named Palamedes; brother of Anton Palamedesz.**

Lived about 1625.

1418. Cavalry combat. On wood, 0,465 h., 0,725 w.  
 (19 b.) Signed: P f. . . . 1634 indistinctly.

*Same Artist.* (?)

1419. A cavalier with a staff. Full-length, standing-  
(26 a.) figure. On canvas, 0,34 h., 0,19 w.

Old inven. 1722. From the reserved pictures in 1861.

**Potter** (Paul), scholar of his father *Pieter Potter*.

Born at Enkhuyzen, 1625; died at Amsterdam, 1654.

1420. A park, in which leashed dogs, accompanied by  
(14 a.) hunters on horseback and on foot, are led to the  
chase. On canvas, 0,63 h., 0,78 w.

Signed: Paulus Potter fec. 1652.

1421. A herdsman, driving some cattle up a hill. On  
(14 c.) wood, 0,365 h., 0,50 w.

Signed: Paulus Potter fec. 1652. Acquired through  
Count Wackerbarth. Old inven. 1722.

1422. Some cattle, a horse and a couple of sheep, grazing  
(14 c.) on a hill. On wood, 0,36 h., 0,465 w.

Signed: Paulus Potter fec. 1652. As above.

**Verschuring** (Hendrik), pupil of *Jan Both*.

Born at Gorkum, 1627; drowned, 1690.

1423. In the neighbourhood of ruined buildings, the  
(13 a.) baggage-train of an army is preparing for a  
march. On wood, 0,64 h., 0,74 w.

Signed: H. Verschuring f. 1670. Acquired through  
Count Wackerbarth, as in the style of *Wouwerman*.  
Old inven. 1722.

1424. Christ led to Golgotha. On canvas, 0,81 h., 1,23 w.  
(13 a.) Signed: H. VERSCHVRING. As above.

**Bakereel** (Willem), about 1620.

1425. Sand-hills and caves, with figures and a view  
(27 a.) in the distance. On canvas, 0,48 h., 0,67 w.

Signed: W. Bakereel. The last letters indistinct.  
From the reserved pictures in 1856.

**Artist unknown.**

1426. A scene in a camp. A horseman and a female  
(27 c.) sutler. On wood, 0,31 h., 0,45 w.

From the reserved pictures in 1861.

**Oosterwyck (Maria van), pupil of *D. de Heem*.**

Born at Nootdorp, near Delft; died, 1693.

1427. Flowers in a glass-vessel, near by, a couple of  
(18 a.) shells. On canvas, 0,725 h., 0,565 w.

Signed: MARIA VAN OOSTERWYCK.

1428. A melon, grapes and an orange on a marble-  
(18 a.) table under a curtain. On canvas, 0,71 h., 0,57 w.

Signed as above. Both obtained in 1740 through  
Morell for 2400 fl. Inven. 8vo.

**Artist unknown.**

1429. An old, gray bearded man, looking upward. On  
(28 a.) canvas, 0,57 h., 0,50 w.

Purchased in 1743 in Paris as *van Bock*; (perhaps  
*van Bouck*, pupil of Snyders; died in Paris, 1673).  
Inven. 8vo.

**Ossenbeck (Josias).**

Born at Rotterdam about 1627; died, 1678.

1430. Flat landscape. A gentleman and a lady, speaking  
(20 b.) with a shepherd. On canvas, 0,52 h., 0,81 w.

Signed: J. Ossenbeck, f. 1664. Mentioned in an old  
catalogue as: Landscape by Collard (?) with accessories  
by Ossenbeck. Obtained through Count Gotter; 40  
Conven. fl.

**Ulft (Jan van der).**

Born at Gorkum about 1627.

1431. A landscape with ruins and many figures. On  
(15 b.) wood, 0,475 h., 0,75 w.

Obtained in 1741, through v. Kaiserling. Inven. 8vo.

**Meer (Jan van der).**

Born at Delft about 1632.

1432. A gentleman embracing a young female and pressing a gold-piece in her hand. Also another man and an old woman in a balcony, from which hangs a Persian carpet. Half-figures of life-size. On canvas, 1,44 h., 1,30 w.

Signed: J. v. Meer. 1656. Connected with the first stroke of the "M"; a point above and "v" below. (See W. Burger: *Musées de Hollande*. p. 77.) Of this rare master, there is no other picture, so far as is known, with figures of life-size. From the Wallenstein Collection in 1741.

1433. A young girl standing at an open window before a green curtain, drawn up, and reading a letter. On canvas, 0,84 h., 0,65 w.

Signed: J. v. Meer, indistinctly. Mentioned in the *Abridgment* as "*Rembrandt*".

**Meer (Jan van der), named *de Jonge*.**

Born at Haarlem about 1646. (?)

1434. Mountains on the farther side of a lake; in the fore-ground, several laden asses and their drivers. On wood, 0,345 h., 0,42 w.

Signed: J. v. dr. Meer 1654. Obtained through Count Gotter; price, 50 Conven. fl.

1435. A shepherd-sitting near a cottage, under trees; his flock lies in the fore-ground; a peasant-woman is reading to him. On canvas, 0,84 h., 1,09 w.

Signed: J. van Meer fc. A<sup>o</sup> 16 . . (indistinct.) Obtained through v. Kaiserling, 1741. Inven. 8vo.

**Ruysdael** (Jacob van), son of the elder *Jacob* and nephew of *Solomon R.*

Born in Haarlem about 1625; died there, March, 1682.

✓ 1436. A landscape, known under the name: "The Chase".  
(11b.) The figures attributed to *A. van der Velde*. On canvas, 1,08 h., 1,47 w. \* (III 27.)  
Signed: J. v. Ruisdael, As the following No.

1437. A landscape, known under the name: "The Jewish Cemetery". On canvas, 0,85 h., 0,96 w. \* (III 39.)

Signed: *Ruisdael*.

1438. A hill, covered with beautiful trees, from which (11a.) a rivulet rushes down; a boy, tending some sheep and a white goat. On wood, 0,38 h., 0,525 w.

Signed: *R*

1439. A forest-path; the horizon is seen through the (11a.) middle of the wood. On canvas, 0,63 h., 0,52 w.  
Signed: J. v. Ruisdael. See No. 1437.

✓ 1440. A brook, flowing through a valley, covered with (11a.) a growth of deciduous trees, and forming a little waterfall in the fore-ground. On canvas, 0,62 h., 0,52 w.

Signed as above.

1441. A cascade on a hill covered with trees. On canvas, 0,68 h., 0,54 w.

Signed: J. v. Ruisdael f. Old inven. 1722.

1442. A woody landscape. In the fore-ground, a cascade. (11a.) On canvas, 0,67 h., 0,55 w.

Signed as above. Old inven. 1722.

1443. A landscape with mountains in the back-ground,  
 (11b.) known under the name: "The Convent". On canvas,  
 0,74 h., 0,96 w. \* (III 40.)

Signed: J. v. R. as No. 1438.

✓ 1444. A flat country. A road, leading to a village; on  
 (11a.) the right and left, fields with wheat-sheaves. On  
 canvas, 0,40 h., 0,515 w.

Signed: J. v. Ruisdael, interwoven. Purchased in  
 1751 by Riedel at the Michaelmas fair in Leipsic.  
 Presented by Count Wackerbarth to H. M. the King  
 at the fair.

1445. A rough mountainous country; a forest-stream  
 (10b.) forms a waterfall in the fore-ground. Some pea-  
 sant-houses in the distance. On canvas, 1,00 h.,  
 0,86 w.

Obtained by Morell in Antwerp in 1740. Inven. 8vo.

1446. A woody landscape with houses in the back-ground.  
 (11a.) A wooden bridge leads over a river. On canvas,  
 0,57 h., 0,655 w.

✓ 1447. Castle Bentheim, behind a group of trees on a  
 (10b.) hill. On wood, 0,55 h., 0,845 w.

Old inven. 1722.

1448. A flat, woody country. A cart, driving through  
 (10b.) the water. On wood, 0,56 h., 0,745 w.

■ Bought in 1743 at the Easter fair in Leipsic. Inven.  
 8vo.

**Boom** (Arnold or Abraham van); also *Verboom*, scholar  
 of *Jacob Ruysdael*.

Lived about 1653.

✓ 1449. A village, surrounded with trees; a shepherd with  
 (11a.) some sheep. On canvas, 0,66 h., 0,79 w.

Signed A. v. Boom f.

1450. A forest of oak-trees; in the fore-ground, swine  
 (11a.) feeding. Companion picture. On canvas, 0,66 h.,  
 0,78 w.

Signed as above.

**Looten (Jacob), (an imitator of Hobbema.)**

Died in England, 1680.

1451. A landscape, with herdsmen and some cattle. On  
 (27c.) copper, 0,40 h., 0,50 w.

1452. A landscape similar to the preceding. On copper,  
 (27c.) 0,40 h., 0,49 w.

1453. A landscape. In the shadow of the fore-ground,  
 (27c.) a shepherd and shepherdess. Companion to the  
 preceding. On copper, of the preceding size.

All three signed:

Taken from the reserved pictures in 1860.

**Kalf (Willem), scholar of Hendrik Pot.**

Born at Amsterdam, 1630; died there, June 30, 1693.

1454. A white and blue painted porcelain-dish on a  
 (27c.) table near a glass of wine; also a cut lemon. On  
 canvas, 0,485 h., 0,415 w.

Signed: W. KALF. 1661.

**Bray (Jan de), died at Haarlem, 1697, son of Solomon de  
 Bray\*)**

1455. On a white ornamented tablet, a poem in praise  
 (17b.) of herrings; before it, a plate with a cut herring,  
 a pitcher, glasses of beer etc. On wood, 0,56 h.,  
 0,48 w.

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\*) See A. van der Willigen: *Les artistes de Harlem.* 1870.

Signed:

Joh Bräij 1656

Obtained in 1741 through v. Kaiserling. Inven. 8 vo

**BakhuySEN** (Ludolph), also called *Bakhuis*.

Born at Emden, 1631; died at Amsterdam, Nov. 7, 1709.

**1456.** An engagement between the English and Dutch  
(17 b.) fleets. On canvas, 0,94 h., 1,01 w.

Signed: L. B.

**Moucheron** (Frederic).

Born at Emden about 1633 (?); died at Amsterdam after 1713.

**1457.** A garden with trimmed hedges; people promenading. On canvas, 0,265 h., 0,345 w.  
(12 c.)

Signed: F. Moucheron. Fecit 1713. From the Kunstkammer. Old inven. 1722.

**Baen** (Jan de), scholar of his cousin *Piemans*.

Born at Haarlem 1633; died at Amsterdam, 1702.

**1458.** The Artist's own portrait; in his right hand, a  
(22 b.) small picture. On canvas, 1,09 h., 0,95 w.

Obtained through Naumann. Old inven. 1722.

**Du Jardin** (Karel).

Born at Amsterdam about 1625; died in Venice Nov. 20. 1678.

**1459.** Diogenes, observing a boy drinking from the  
(10 a.) hollow of his hand. On wood, 0,425 h., 0,31 w.

Signed: KL. DV. IARDIN. (indistinctly.)

1460. A maid, kneeling and milking a goat before a  
(10 a.) little straw-hut. On wood, 0,29 h., 0,23 w.

Signed: K. DV. IARDIN. From Hoyer through Nau-mann. Old inven. 1722.

1461. An ox and some goats. A herd-boy in the back-ground. On wood. 0,26 h., 0,355 w.

Signed: K. DV. IARDIN. Obtained through Count Wackerbarth as *Paul Potter*.

**Hackert (Jan) von Amsterdam. (?)**

Born, 1635.

1462. A road, enlivened by many figures, leading by  
(10 a.) a group of large trees at the base of high rocks.  
On canvas, 0,99 h., 1,12 w.

**Steen (Jan).**

Born at Leyden about 1625; died there, 1679.

1463. The marriage at Cana. In front, a woman and  
(19 a.) a boy, sitting on a cask. The host receives a  
musician. Farther back, Christ and the feast.  
On wood, 0,60 h., 0,485 w.

Signed: *Steen*.

From the reserved pictures in 1861.

1464. A woman, feeding her child with a spoon. On  
(19 a.) linen attached to wood, 0,295 h., 0,245 w.

Signed as above. Obtained through Count Wacker-barth. Old inven. 1722.

**Mieris (Frans van).**

Born at Delft, 1635 ; died at Leyden, March 12, 1681.

1465. A girl, sitting at a table on which lies a lute,  
(18 c.) listening to an old woman. On wood, 0,29 h.,  
0,23 w.

Signed: F. van Mieris fec. 1671. Obtained in 1710  
from Jac. de Wit in Antwerp; 200 Pistoles.

1466. The Magdalen. On wood, 0,22 h., 0,175 w.  
 (26a.) Signed: Frans van Mieris. 1674. Obtained through Leg.-R. v. Kauderbach from the Cab. Lormier. Price, 460 Fl. Taken from the reserved pictures in 1859.

✓ 1467. A lady, sitting at a table and playing the lute; near her, the teacher. On wood, 0,415 h., 0,315 w.  
 (18c.) Signed: F. van Mieris Anno 1675. V. ma. 50 Da. (?)

1468. An old woman, planting a pink in a flower-pot.  
 (18c.) On wood, 0,29 h., 0,225 w.  
 Signed: F. v. Mieris. Bought of Jac. de Wit in Amsterdam in 1710; price, 100 Pistoles.

1469. An old man, in one hand a pitcher, in the other a clay-pipe. On wood, 0,295 h., 0,22 w.  
 (18c.) Signed: F. v. Mieris (indistinctly). As above; 100 Pistoles.

1470. A young lady in a red dress with fur, with a little dog in her lap, before a mirror. On wood 0,28 h., 0,22 w.  
 (18c.) Signed: F. v. Mieris (indistinctly.) Acquired through Her Highness the Dowager Electress of Saxony. Old inven. 1722.

1471. A young warrior, smoking tobacco. On wood, 0,325 h., 0,26 w.  
 (18c.) Signed: F. v. Mieris. From the Kunstkammer. Old inven. 1722.

1472. A man in a cuirass, resting his right hand on his sword. On wood, 0,18 h., 0,135 w.  
 (18c.) Signed: F. v. Mieris. As above.

1473. An old scholar, mending a pen at a bow-window.  
 (18c.) On wood, 0,35 h., 0,25 w.  
 Signed: F. v. Mieris. F. Bought in 1708 of Franz Lemmers in Antwerp; 225 Pattacons.

1474. A tinker. He is carefully examining a kettle in  
(18 c.) need of repair. On wood, 0,48 h., 0,55 w.

Signed: F. (?) van Mieris (The "F." seems not to be genuine.) Bought in 1710 from Jac. de Wit in Antwerp, as *Willem van Mieris*; 400 Pistoles.

1475. The Artist in his atelier, with his wife before her  
(18 c.) unfinished portrait. On wood, 0,60 h., 0,465 w.

Signed: F. van Mieris. Obtained in 1708, through Lehmann from Franz Lemmers in Antwerp; 400 Pattacons.

1476. The atelier of the Artist. A connoisseur before  
(18 c.) an unfinished painting, near which the artist stands with his palette and brush in his hand. On wood, 0,64 h., 0,47 w.

Signed: F. v. M. . . (indistinct.)

1477. A girl in a white dress, trimmed with fur, sitting  
(18 c.) before a parrot. On wood, 0,23 h., 0,18 w.

Obtained in 1710 from Jac. de Wit in Antwerp; 100 Pistoles.

1478. A cloth-merchant with an open letter in his hand,  
(18 c.) at a table, on which lie a piece of cloth and some samples. On wood, 0,21 h., 0,145 w.

Obtained through Count Wackerbarth. Old inven. 1722.

1479. Poetry, with a tablet in her hands; at her side,  
(18 c.) musical instruments. On wood, 0,32 h., 0,26 w.

Obtained through v. Kaiserling. Inven. 8vo.

### Hondecoeter (Melchior), scholar of his father *Gisbert*.

Born at Utrecht, 1636; died there, Apr. 3, 1695.

1480. A hen with her chickens, near a cock; both  
(19 c.) defending their brood against a bird of prey, which has seized one of the chickens with its claws. On canvas, 1,08 h., 1,38 w.

Signed: M. D. Hondecoeter. Obtained in 1724 through Lehmann. Old inven. 1722.

✓ 1481. A white hen surrounded with her chickens; (L 3.) behind her, a cock. On canvas, 0,78 h., 0,95 w.

Signed: M. D. Hondecoeter. Obtained in 1741 through v. Kaiserling. Inven. 8vo.

✓ 1482. (K 2.) A bird concert. With the inscription: "*Elch Voogel singt gelijk shy gebeet is*", on the music paper. On canvas, 1,63 h., 2,14 w.

Obtained through Count Gotter; 350 Conven. Fl. From the reserved pictures in 1854. Restored by Schirmer.

✓ 1483. (L 3.) A wild duck and a pigeon lying near a fowling-piece; in the back-ground, a wall. On canvas, 0,725 h., 0,81 w.

Signed indistinctly. M. d. hondecoeter fecit. Through Count Cotter; 200 Conven. fl.

### Duc or Ducq (Jan le); scholar of *Paulus Potter*.

Born at the Hague, 1636; died about 1695.

✓ 1484. (14 c.) Portrait of a man with mustaches, black clothes and white lace - collar. On wood, 0,175 h., 0,14 w.

1485. The same, full-length. On wood, 0,435 h., 0,335 w.

(14 c.) Signed: J. LE DVC (The J. indistinct). Bought by Riedel in 1751, at the Easter fair in Leipsic.

### Duc (A. le).

✓ 1486. (14 c.) A peasant, kneeling before a soldier, who is holding him by the hair; his wife is begging for mercy. On wood, 0,305 h., 0,225 w.

Signed: LD. (in monogram).

**Kerrincx** (Alexander), scholar of *Jan Miel*.

Born about, 1590; died at Amsterdam, 1646.

1487. A forest country with a pond; on the right bank,  
(25 a.) a peasant house. On wood, 0,285 h., 0,355 w.

Signed: A. KERRINCX. A. 1620. Obtained through  
Count Wackerbarth. Old inven. 1722.

1488. A landscape with groups of large trees. On wood,  
(25 c.) 0,57 h., 0,99 w.

In 1741, from the Wallenstein Collection in Dux.  
Inven. 8vo.

1489. A landscape with forest and a country road, on  
(25 c.) which are travellers driving and on foot. On wood,  
0,58 h., 1,00 w.

Obtained as above.

1490. A plain woody country with a view in the  
(28 a.) distance. On wood, 0,46 h., 0,695 w.

Bought by Riedel in 1751 at the Michaelmas fair in  
Leipsic. Presented by Her Maj. the Queen to His  
Maj. the King at the fair.

**Mignon or Minjon** (Abraham).

Born at Frankfort-on-the-Maine, June, 1640; died  
at Wetzlar, 1679.

1491. A bouquet in a glass-vessel. On canvas, 0,885 h.,  
(16 b.) 0,67 w.

Signed: A. Mignon fe. From the Kunstkammer.  
Old inven. 1722.

1492. Fruit and flowers, bound together in a wreath  
(M 1.) with blue ribbons, hanging on a metal ring.  
On canvas, 1,02 h., 0,845 w.

Signed: A. Mignon. fe. Obtained through v. Flem-  
ming as a copy after De Heem. Old inven. 1722.

1493. A bird's-nest in a basket of fruit; a goldfinch is  
 (17 a.) perched on the handle of the basket. On canvas,  
 0,88 h., 0,71 w.

Signed: A. Mignon. fe. Obtained through Count  
 Wackerbarth as *De Heem*. Old inven. 1722.

1494. Fruit and grapes in a basket; before it, a gourd,  
 (7 b.) maize and a melon, split open. On canvas, 0,87 h.,  
 0,69 w.

Signed: A. Mignon. fe. Obtained through v. Flem-  
 ming. Old inven. 1722.

1495. A wreath of flowers and fruit, bound together  
 (7 b.) with blue bows. On canvas, 0,91 h., 0,74 w.

Signed: A. Mignon. fec. From the Kunstkammer.  
 As above.

1496. On a table, blue grapes, a peach and an opened  
 (17 b.) nut. On wood, 0,48 h., 0,37 w.

Signed: A. Mignon. fecit. Obtained through Count  
 Wackerbarth. Old inven. 1722. Of rare beauty.

1497. A variety of fruit in a large dish; near it, a burn-  
 (8 a.) ing lunt and some birds. On canvas, 0,72 h.,  
 0,87 w.

Signed: A. Mignon. fec. As above.

1498. A bouquet in a vessel. On wood, 0,475 h., 0,37 w.  
 (10 a.) Signed: A. Mignon. As above.

1499. A flower-piece with many insects and other ani-  
 (16 b.) mals in a cave. On canvas, 0,80 h., 0,96 w.

Signed: A. Mignon. fe. From the reserved pictures  
 in 1861.

1500. Same subject. On the trunk of a tree sits a  
 (9 c.) squirrel. On canvas, 0,92 h., 0,76 w.

Signed as above. Obtained as above.

1501. A garland of flowers and fruit, tied with blue  
(10 a.) ribbons. On wood, 0,405 h., 0,53 w.  
Signed: A. Mignon. fe.

1502. A dead hare and a cock, hanging over a table.  
(8 a.) On a plate, peaches and grapes. On canvas,  
1,16 h., 0,87 w.  
Bought in 1722, at the Easter-fair in Leipsic, as an  
unknown original.

1503. A dead cock, hanging by one leg; a wild duck  
(8 c.) and some birds lie near. On canvas, 0,88 h.,  
0,68 w.  
Signed: A. Mignon. fec. From the Kunstkammer.  
Old inven. 1722.

1504. A white cock and a couple of birds on a hook;  
(8 c.) a sword-belt and a game-bag lie on the table.  
On canvas, 0,96 h., 0,75 w.  
Obtained in 1741 through v. Kaiserling. Inven. 8vo.

1505. A basket with a dead wild duck, hanging on it;  
(K 2.) near by, a dead hare, a turkey and other birds.  
On canvas, 1,33 high and wide.  
As above.

1506. Wanting.

**Molyn** (Peter); also named *Cavaliere Tempesta*.

Born at Haarlem, 1637; died at Piacenza, 1701.

1507. A thunder-storm. A woman on a white horse,  
(48 c.) and a shepherd with a flock of sheep. On can-  
vas, 0,73 h., 0,99 w.  
Obtained in 1741 through V. Rossi in Venice; price,  
200 Thlr.

1508. A shepherd, driving his flock home in a thunder-storm. (9 c.) On canvas, 0,36 h., 0,60 w.

1509. A thunder-storm; a laden ass, lying on the ground, struck by lightning; his still living driver lies beside him. (9 c.) On canvas, of the preceding size.  
Obtained as above; both for 400 Thlr. Old account.

1510. A landscape with John the Baptist. (9 b.) On canvas, 0,36 h., 0,48 w.

1511. A landscape; a man, driving two oxen. (9 b.) On canvas, of the preceding size.  
From the reserved pictures in 1861.

### **Heyden (Jan van der).**

Born at Gorkum, 1637; died at Amsterdam, 1712.

1512. A large Gothic church with a mansion, standing near it. (14 a.) On wood, 0,20 h., 0,275 w.

Signed: *JVH.* 1678.

1513. A view of a convent. (14 b.) On wood, 0,24 h., 0,295 w.  
Signed: J. V. Heyden. The first three letters as above. Signed also: A. R. very small.

1514. A convent with a Gothic church. In the foreground, a game-park. (14 a.) On wood, 0,24 h., 0,29 w.  
Signed: J. V. der Heyden, f.

1515. A convent; several priests with the pyx, passing by under a canopy. (14 b.) On wood, 0,33 h., 0,44 w.  
Signed: J. V. Heyden. J. V. and H. interwoven.

**Poorter** (Willem van den), scholar of *Rembrandt*.

Lived in Haarlem about 1637.

1516. Esther, adorned, is brought before Ahasuerus.

(15 b.) On wood, 0,40 h., 0,33 w.

Signed: W. D. P. 1645.

1517. The woman, taken in adultery, brought before

(7 c.) Christ by the Pharisees. On wood, 0,64 h., 0,50 w.

Signed as above, without date.

*Same Artist.* (Copy after *Rembrandt*.)1518. Simeon, kneeling in the Temple with the Infant

(7 c.) Jesus in his arms. On wood, 0,61 h., 0,49 w.

Obtained through Kindermann as "Orig. Rembr." Old inven. 1722.

**Velde** (Esaias van de), uncle of *Willem*.

Born, 1597; died, 1648.

1519. A skirmish, near a windmill. On wood, 0,50 h.,

(25 d.) 0,73 w.

1520. A skirmish, near a place of execution. On wood,

(25 d.) 0,50 h., 0,74 w.

Both from the reserved pictures in 1860.

**Velde** (Adriaen van de), pupil of his father *Willem*.

Born at Amsterdam, 1639; died there, Jan. 21, 1672.

1521. A woman, drinking out of a glass. On wood,

(13 c) 0,22 h., 0,195 w.

Signed: A. v. Velde. 1661. From the Kunstkammer.  
Old inven. 1722.

✓ 1522. A landscape. In the middle-ground, old walls with a large gate, through which cattle are being driven. On canvas, 0,76 h., 1,12 w.

Signed: A. v. Velde 1667.

1523. A landscape with ruins, among which cattle are grazing; in the fore-ground sits a man in a red mantle, drawing. On canvas, 0,80 h., 0,67 w.

Signed: A. v. Velde 1665.

1524. Several people amusing themselves on a frozen moat. Linen attached to wood, 0,325 h., 0,41 w.

Signed: A. v. Velde, f. 1669.

*good*

1525. Various animals, grazing before a peasant-house; a peasant woman is milking a cow. On canvas, 0,59 h., 0,73 w. \* (III. 24.)

Signed: A. v. Velde. f. 1669. Obtained through Count Wackerbarth. Old inven. 1722.

1526. On a hill, three head of cattle and a couple of sheep. On wood, 0,33 h., 0,395 w.

Signed: A. v. Velde. f. Restored in 1826 by Palmaroli.

### Netscher (Caspar), scholar of Koster.

Born at Heidelberg, 1639; died at the Hague, Jan. 15, 1684.

1527. A lady at the piano; a gentleman sitting near her, accompanying her playing with singing. On wood, 0,59 h., 0,46 w.

Signed: CNetscher. f. Ao 1660.

✓ 1528. A young man, writing a letter. Supposed to be the Artist's own portrait. On wood, 0,25 h., 0,185 w.

Signed: C. Netscher fecit 1665. Obtained through Raschke. Old inven. 1722.

✓ 1529. A physician, feeling the pulse of a sick, young lady. On copper, 0,275 h., 0,22 w.  
 (20 c.)

Signed: C. Netscher. 1664. Bought from Jac. de Wit in Antwerp in 1710; 200 Pistoles.

1530. A gentleman, accompanying with his guitar a lady singing. On wood, 0,43 h., 0,34 w. \* (III 10.)  
 (20 c.)

Signed: *C. Netscher A° 1665.*

1531. Portrait of Madame de Montespan. On copper,  
 (20 c.) 0,505 h., 0,385 w.

Signed: C. Netscher. 1670.

✓ 1532. The same, playing on a harp; at her feet sits  
 (20 c.) her son, the Duc de Maine. On copper, 0,48 h.,  
 0,37 w.

Signed: C. Netscher fec. 1671. Purchased in 1742  
 through De Brays from the Collection of Mons. Dubreuil  
 with five other pictures; together, 17,800 Livres.

✓ 1533. A lady with a little dog in her lap; her maid is  
 (20 c.) arranging her head-dress. On wood, 0,435 h., 0,34 w.

Signed: C. Netscher. Purchased in 1710 from Franz  
 Lemmers in Antwerp, as *Franz Mieris*; 225 Pattacons.

✓ 1534. A peasant-woman, spinning. On wood, 0,28 h.,  
 (20 c.) 0,235 w.

Signed: C. Netscher. Purchased in 1708 of Franz  
 Lemmers in Antwerp; 100 Pattacons.

1535. A woman with a sewing cushion on her lap. On  
 wood, 0,28 h., 0,22 w.  
 (20 c.)

Signed: C. N. (indistinctly.) As above; 100 Pattacons.

Remark. The pictures of Netscher, furnished with  
 dates, comprise a period of 11 years. (1660—1671.)

Copy after *Caspar Netscher*.

1536. A girl, giving an almond to a parrot. On wood,  
(18 c.) 0,45 h., 0,36 w.

**Slingeland, Slingelant or Slinghelant** (Pieter van),  
scholar of *G. Dov*.

Born at Leyden, Oct. 20, 1640; died, Nov. 7, 1691.

1537. The interrupted music-lesson. On wood, 0,395 h.,  
(16 c.) 0,305 w.

Signed: P. V. Slingelandt. 1672. Bought in 1708  
of Franz Lemmers in Antwerp; 370 Pattacons.

1538. A young woman offering a cock through the  
(16 c.) window to an old woman. On wood, 0,355 h.,  
0,28 w.

Signed: P. V. Slingelant. 1673. Purchased through  
Le Roy as *Gerh. Dov*. Old inven. 1722.

1539. The songstress. In the back-ground, a page brings  
(16 c.) a chair. On wood, 0,33 h., 0,27 w.

Signed: P. V. Slingelandt (on the piano-cover).  
From the reserved pictures in 1860.

### **Artist unknown.**

1540. A young lady, playing on the piano; her teacher  
(16 c.) stands near her, singing. On wood, 0,605 h.,  
0,47 w.

### **Lairesse (Gérard de).**

Born at Liège, 1640; died at Amsterdam, 1712.

1541. Apollo and the Muses on Parnassus. On wood,  
(81 c.) 0,75 h., 1,48 w.

Signed: G. Lairesse. f. Through Le Roy. Old inven.  
1722.

1542. A festival of Priapus; one of the company is drinking from a shell. On canvas, 0,70 h., 0,64 w.  
 (31 a.) From Leipsic. Old inven. 1722.

1543. Fauns in a landscape with architecture and a large bas-relief. On canvas, 0,84 h., 1,00 w.  
 (31 d.) From the reserved pictures in 1861.

**Victors** (Jan.), pupil of *Rembrandt*.

Lived in Amsterdam about 1640.

1544. The Finding of Moses. The nurse selected for the child has already offered it her breast. On canvas, 1,75 h., 2,00 w.  
 (K 3.) Signed: Jan Victors fc. 1653. (?)

1545. The Finding of the cup in the sacks of the sons of Jacob. On canvas, 1,79 h., 1,98 w.  
 (K 3.) Signed: Johanes Victors. fc.

**Victor** (Jacomo).

1546. A pair of fowls with chickens and a pigeon. On canvas, 1,11 h., 0,95 w.  
 (26 b.) Signed: Jacomo Victor. Obtained in 1741 through v. Kaiserling. Inven. 8vo.

**Vlieger** (Simon de).

Born in Amsterdam, 1612.

1547. A storm at sea. A ship, wrecked between two cliffs. On wood, 0,305 h., 0,395 w.  
 (14 b.) Signed: S. DE VLIEGER.

*Same Artist. (?)*

1548. A frozen lake with skaters and sledges. On wood, 0,31 h., 0,395 w.  
 (14 b.) Signed: S. V.

*groot*

*s. v.*

**Vois** (Ary [Adriaen] de), pupil of *Knupfer von Utrecht* (?).  
Born at Leyden, 1641; died there, 1698.

1549. A small landscape. Some women have been  
(14a.) bathing; one is asleep, another drying herself.  
On wood, 0,305 h., 0,375 w.

Signed: ADVois. f. 1666. (The first three letters interwoven.) Obtained through Le Roy. Old inven. 1722.

1550. A man in a gray hat, ornamented with feathers,  
(13c.) peering into a large beer-glass. On wood, 0,195 h.,  
0,16 w.

Signed: ADVois. f. (interwoven.)

1551. A young shepherdess, looking at a rose, which she  
(13c.) is holding up. On wood, 0,28 h., 0,215 w.

Signed: ADV. (in monogram.) Obtained through  
Raschke. Old inven. 1722.

**Haensbergen** (Jan van), imitator of *Poelemburg*.

Born at Utrecht, 1642; died at the Hague, 1705.

1552. Angels, announcing to the shepherds the birth of  
(13a.) the Redeemer. On wood, 0,365 h., 0,30 w.

Signed: J. V. H. Obtained through Count Wackerbarth as *Poelemburg*. Old inven. 1722.

1553. The Adoration of the Shepherds. On wood, 0,36 h.,  
(13a.) 0,29 w.

Signed as above. Through Raschke. As above.

1554. The Adoration of the Wise Men. On wood, 0,37 h.,  
(13a.) 0,29 w.

Signed as above. Bought of Franz Lemmers in  
Antwerp.

1555. The Assumption of the Virgin Mary. On copper,  
(13a.) 0,37 h., 0,295.

As above.

1556. A landscape with a little waterfall in the middle-  
 (13 c.) ground; some women bathing. On wood, 0,215 h.,  
 0,275 w.

Signed: H. B. Through Leplat. Old inven. 1722.

### Berckheyde or Berck-Heyde (Job).

Born at Haarlem, 1628; died, 1693.

1557. A view of the town-hall in Amsterdam. On  
 (15 b.) wood, 0,41 h., 0,565 w.

Signed: J. Berck-Heyde.

### Berckheyde Gérard or Gerrit).

Born at Haarlem, 1645; died there, Nov. 29, 1698.

1558. A place before ancient buildings; in the fore-  
 (15 b.) ground, a rider exercising his horse. On canvas,  
 0,535 h., 0,63 w.

Signed: Gerrit Berckheyde. With No. 1557 pur-  
 chased from Georg Breitbarth, Art-dealer in Erfurt,  
 in 1746. Old account.

1559. A gentleman and lady on horseback, accompanied  
 (15 b.) by falconers, riding to the chase. On canvas,  
 0,53 h., 0,62 w.

Signed: Gerrit Berckheyde.

### Stoom (Matthaeus).

Born, 1643; died in Verona, 1702.

1560. A battle-field. On canvas, 0,66 h., 1,40 w.

(51 b.) Obtained in 1738 through Rossi as *Bourguignon*.  
 Inven. 8vo.

1561. A combat between Europeans and Asiatics under  
 (51 b.) the walls of a fortress. On canvas, of the pre-  
 ceding size.

As above.

1562. Travellers, attacked and plundered in a narrow  
(26 c.) pass. On canvas, 0,56 h., 0,77 w.

1563. A sea-coast. Galleys, lying near a fort; troops  
(26 c.) are disembarking. On canvas, 0,59 h., 0,78 w.

✓ 1564. A cavalry-combat. On canvas, 1,16 h., 1,79 w.  
(50 a.) In 1728, from the Prussian rooms. Old inven. 1722.

*Vergess*.  
Schalcken (Godefried), pupil of *Samuel van Hoogstraten* and *Dov*.

Born at Dordrecht, 1643; died at the Hague, Nov. 16, 1706.

1565. A girl, sitting near a candle, reading a letter.  
(19 a.) Half-length. On wood, 0,275 h., 0,21 w.

Signed: G. Schalcken.

1566. A girl, supporting her head on her hand, holding  
(19 a.) a burning candle. Half-length. On wood, 0,265 h., 0,21 w.

Signed: G. Schalcken. Bought from Grünberg in Brussels; price, 400 Francs de Hollande.

1567. An artist examining a bust of Venus by candle-light.  
(19 a.) On wood, 0,445 h., 0,31 w.

Through Le Roy. Old inven. 1722. Perhaps by Slingeland.

1568. A girl, examining an egg by a light. On wood,  
(19 a.) 0,28 h., 0,215 w.

Obtained through Count Wackerbarth as *Bon vel Schonen*. Old inven. 1722.

1569. An old woman holding a book on her lap. Life size. On canvas, 0,80 h., 0,70 w.

Signed: G. Schalcken. Purchased in 1727 by Her Maj. the Queen at the Easter-fair in Leipsic. Old inven. 1722.

**Neer** (Eglon van der), son and pupil of *Arthur v. d. Neer.*

Born at Amsterdam, 1643; died at Düsseldorf, May, 3, 1703.

1570. A young woman, sitting at a table, tuning her  
(15 b.) zither. On wood, 0,365 h., 0,295 w.  
Signed: van der Neer.

**Bergen** (Dirk) (Thierry) van, scholar of *Adr. v. d. Veldc.*  
Born at Haarlem about, 1645; died about 1689.

1571. In a mountainous landscape, cattle and goats are  
(14 c.) grazing, attended by a herd-boy. On canvas,  
0,315 h., 0,37 w.  
Signed: D. V. Berg. 1682.

1572. Cattle on a pasture; a young woman with a  
(14 c.) child, sitting near. On canvas, of preceding size.  
Signed: D. V. B.

1573. Shepherd and flock. On linen attached to wood,  
(8 a.) 0,245 h., 0,295 w.  
Signed: D. V. Bergen. P.

1574. A spotted cow with some goats and sheep; the  
(8 a.) shepherd before a cottage. On canvas, 0,255 h.,  
0,305 w.

**Weenix** (Jan Battista).

Born at Amsterdam, 1621; died, 1660.

1575. Jacob and Esau with their families, meeting.  
(26 b.) On canvas, 1,00 h., 1,33 w.  
Signed: Giò. Battā. Weenix. In 1741, from the  
Wallenstein-Collection in Dux. Inven. 8vo.

1576. A little dog, barking at a large tufted hen. On  
(L 1.) canvas, 0,77 h., 0,95 w.  
Signed: Giò Battā: Weenix. f. Through v. Kaiser-  
ling in 1741. Inven. 8vo.

**Weenix** (Jan), son and pupil of the preceding.

Born at Amsterdam, 1644; died there, Sept. 20, 1719.

1577. A dead roe, game, fruit, and hunting-implements.  
(K 3.) On canvas, 1,28 h., 1,68 w

Signed: J. Weenix. f. 1689. Obtained in 1743 through Algarotti from Casa Romieri in Venice.

1578. A dead cock and a partridge on a blue cushion;  
(8 b.) near by, some small game. On canvas, 0,98 h., 0, 82 w.  
Signed: J. Weenix 1698. Through v. Kaiserling in 1741. Inven. 8 vo.

1579. A hare, suspended by one leg; some birds lie  
(K 3.) near. On canvas, 1,30 h., 1,69 w.

Signed: J. Weenix. 1690. With No. 1557 together.  
57 Ducats d'or.

1580. A white cock, a pheasant and some birds, lying  
(L 1.) on a table. On canvas, 1,01 h., 0,81 w.

Obtained through Du Roy. Old inven. 1722.

### School of Weenix.

1581. A hare and dead birds. On canvas, 0,97 h.,  
(27 a.) 0,73 w.

From the reserved pictures in 1856.

### Francoys (Pieter).

Born at Mechlin, 1606; died, 1654.

1582. A man in armour, a pistol in his right hand.  
(13 c.) On wood, 0,14 h., 0,105 w.

Signed: P<sub>r</sub> Francoys pinxit.

### Millet (Francisque), scholar of Ryckaert or Francken.

Born at Amsterdam, 1644; died at Paris, 1680.

1583. High trees; behind them, buildings and a round tower. A woman with a boy, advancing towards the fore-ground, accompanied by a man. On canvas, 0,605 h., 0,645 w.

Obtained in 1740 through Morell; 60 Thlr. Inven. 8vo.

*Same Artist. (?)*

1584. A landscape with accessories. On canvas, 0,49 h.,  
(31 d.) 0,65 w.

1585. Companion picture. On canvas, 0,49 h., 0,64 w.  
(31 d.) Both from the reserved pictures in 1861.

**Toorenvliet (Jacob).**

Born at Leyden, 1644; died there, 1719.

1586. A woman with notes in her hand, singing; before her, a man with a hurdy-gurdy. On copper, 0,285 h., 0,305 w.

Signed: Toorenvliet. F. Ao 1678.

1587. A fish-woman before a window. On copper,  
(7 a.) 0,17 h., 0,22 w.

Signed: J. Toorenvliet. F. Ao 1679.

1588. A gray-bearded Jew, holding a book in his left hand. On wood, 0,225 h., 0,17 w.

Signed: J. Toorenvliet. All three from the Kunstkammer. Old inven. 1722.

*Same Artist (?).*

1589. A man giving a little flower to a woman. On  
(27 c.) canvas, 0,40 h., 0,32 w,

From the Kunstkammer. Old inven. 1722. From the reserved pictures in 1866.

**Gelder (Arent de) pupil of Rembrandt.**

Born at Dordrecht, 1645; died, 1727.

1590. Pilate, presenting Christ, bound, to the Jews. On  
(K 2.) canvas, 1,52 h., 1,89 w.

Signed: AD. Gelder. f. 1671. (A. and D interwoven.)

1591. A man, holding a halbard. On canvas, 0,82 h.,  
(K 4.) 0,70 w.

Purchased in 1727 at the Easter fair in Leipsic by Her Majesty the Queen as *Rembrandt*, "ein Jäger mit der Flinte". Old inven. 1722.

**Deuren (O. van).** Unknown.

1592. A hermit in a cave, reading. On wood, 0,42 h.,  
(27 c.) 0,32 w.

Signed: O. v. Deuren fecit. 1624. From the reserved pictures in 1861.

**Glauber (Jan.), pupil of Nic. Berghem.**

Born at Utrecht, 1646; died at Amsterdam, 1726.

1593. An idyllic landscape with figures by Lairesse (?).  
(H 1.) On canvas, 0,62 h., 0,78 w.

Purchased in 1751 through v. Heineken.

**Artist unknown.** (A. v. d. Streck?)

1594. A man dandling a girl on his knee. On wood,  
(27 c.) 0,31 h., 0,29 w.

Signed: Avdstreck (?) (indistinctly). From the Kunstkammer. Old inven. 1722.

**Huchtenburg (Jan van).**

Born at Haarlem, 1646; died in Amsterdam, 1733.

1595. A cavalry combat. On canvas, 0,67 h., 0,95 w.  
(27 a.) Purchased at the Easter fair in Leipsic, 1722. Old inven. 1722.

✓ 1596. A fierce cavalry combat; in the distance, a village.  
(27 a.) On canvas, 0,57 h., 0,69 w.

Signed: J. H. B. (in monogram.) 1718. Obtained through Count Gotter; 250 Conven. Fl.

1597. A cavalry skirmish in the fore-ground; in the  
(27 a.) distance, the storming of a fortification. On canvas, of the preceding size.

Signed as above 1720. Purchased in Leipsic at the Easter fair, 1722. Old inven. 1722.

1598. A cavalry engagement. Infantry defending a woody hill. On canvas, 0,53 h., 0,62 w.

Signed: J. H. B. (in monogram.) Obtained through Count Gotter; 250 Conven. Fl.

1599. Similar subject. On canvas, of preceding size.

(27 a.) Bought at the Easter fair in Leipsic, 1722. Old inven. 1722.

1600. A cavalry combat. In the middle-ground, a war-like nobleman. On canvas, 1,55 h., 2,12 w.

**Hoet (Gerard), pupil of his father Moses, of Werner van Rysen and Poelemburg.**

Born at Bommel, 1648; died at the Hague, 1733.

1601. A woman, sitting on a ruined wall with three  
(13 a.) little children about her, who hand her flowers. On wood, 0,27 h., 0,325 w.

Signed: Hoet. fc. 1667. Obtained through Count Wackerbarth as an unknown original. Old inven. 1722.

**Broers (I.)\*).**

1602. A combat in the neighbourhood of a hill-side. On  
(14 b.) canvas, 0,40 h., 0,59 w.

Signed: G. J. Broers Pixit. (I. and B. interwoven, the G. indistinct.) Acquired in 1742 through J. A. Riedel from the Royal Gallery in Prague.

1603. Companion picture. On canvas, 0,395 h., 0,60 w.  
(14 b.) Signed: J. Broers fecit. As above.

\*) Houbraken III. 63. A Caspar Broers lived in Antwerp, about 1700.

**Brakenburg** (Regnier).

Born at Haarlem, 1650; died there, 1702.

1604. A young peasant, regarding a bottle, which he  
(15 b.) holds up. On wood, 0,25 h., 0,35 w.

Signed: B. From the Wallenstein Gallery. 1741. Inv.  
8 vo.

**Storek** (Abraham).

Born at Amsterdam, 1650; died about 1708.

1605. The port of Amsterdam. On canvas, 0,71 h., 0,86 w.  
(9 b.) Signed: A. Storck F. 1689.

1606. A fishing-boat; in the distance, larger vessels on  
(9 a.) a rough sea. Oval; on wood, 0,40 h., 0,50 w.  
Signed: STO. Obtained in 1740, from Morell in  
Antwerp. Inven. 8 vo.

**Wytmans** (Matthäus), pupil of *H. Verschuring*.

Born at Gorkum, 1650; died, 1689.

1607. A girl, turning over the leaves of a music-book.  
(18 a.) On wood, 0,29 h., 0,235 w.  
Signed: Wytmans f.

**Hecke** (Nicolas van der), named after his uncle, *Martin Hemskerk*, also *Aemskerk*.

Lived about 1654.

1608. Several persons in a tap-room. On canvas, 0,57 h.,  
(50 a.) 0,82 w.  
. Bought in Leipsic. Old inven. 1722.

1609. Similar subject. On canvas, of preceding size.  
(50 a.) As above.

*Same Artist (?).*

1610. Cavalry, surprising an enemy's camp at night.  
 (49a.) On canvas, 0,88 h., 1,37 w.

**Molenaer** (Jan Minsze), about 1630.

1611. Several peasants, playing cards; a woman asks  
 (7c.) advice of one of the by-standers. On wood, 0,59 h.,  
 0,835 w.

Signed: J. M. A<sup>o</sup> . . J. M. interwoven. An ex-  
 cellent picture in the style of Ostade.

**Artist unknown.**

1612. The interior of a peasant's room, with men and  
 (27b.) women. On canvas, 0,49 h., 0,73 w.

From the reserved pictures in 1861.

**Lunders** (Gerrits).

Lived about 1656.

1613. A fiddler in a peasant's room; a girl, dancing.  
 (27a.) On wood, 0,425 h., 0,355 w.

Signed: G. Lunders fe 1656. Purchased in 1751 by  
 Riedel at the Easter fair in Leipsic.

1614. A peasant listening to a fiddler standing behind  
 (27c.) him. On wood, 0,38 h., 0,31 w.

Signed indistinctly: G LVNDERS.

**Meiren** (van der).

1615. An encampment in a mountain landscape. On  
 (12b.) canvas, 0,42 h., 0,57 w.

Obtained through Count Wackerbarth. Old inven.  
 1722.

1616. A fair before the gates of a city. On canvas,  
(12 b.) 0,43 h., 0,58 w.

As above. Both signed: J. C. van der Meiren. 1698  
(indistinctly.)

1617. A sea-port; in the fore-ground, many figures. On  
(9 a.) canvas, 0,42 h., 0,575 w.

Old inven. 1722. From the reserved pictures, 1855.

**Moor** (Carel de), pupil of *Abr. van den Tempel*.

Born at Leyden, Feb. 22, 1656; died at the Hague,  
Feb. 16, 1738.

1618. A hermit praying. On wood, 0,92 h., 0,70 w.

(L 3.) Signed: Pict. Carel de Moor.

**GRIFFIER** (Jan).

Born at Amsterdam, 1656; died at London, 1718 or  
1724.

1619. A mountain landscape with a distant view and a  
(26 a.) river with several vessels. On wood, 0,66 h.,  
0,875 w.

Signed: J. GRIFFIER ft. London 1708. Obtained  
through du Roy. Old inven. 1722.

1620. Similar subject. On wood, 0,645 h., 0,875 w.

(26 a.) Signed: J. GRIFFIER ft. London. Obtained  
as above. In 1855 from the reserved pictures.

1621. A landscape with rocks, many trees, and a river.  
(15 b.) On wood, 0,42 h., 0,46 w.

Obtained through du Roy. Old inven. 1722.

1622. A landscape with mountains, many buildings, and  
(12 b.) a river. On copper, 0,38 h., 0,505 w.

Signed: J. GRIFFIER f. Obtained through Count  
Wackerbarth. Old inven. 1722. In 1741 transferred  
from the Royal apartments to the Gallery. Inven. 8vo.

1623. A mountainous country, with a wide river; in the  
(13 b.) fore-ground, tents, shops, and merry people. On  
copper, 0,53 h., 0,67 w.  
Signed: J. GRIFFIER. Through Du Roy. Old  
inven. 1722.

1624. A mountebank in his booth. Companion picture.  
(13 b.) On copper, 0,53 h., 0,665 w.  
Signed: GRIFFIER. Ditto. Ditto.

1625. A landscape with a distant view; on the right,  
(26 c.) high mountains; on the left, a river. On wood,  
0,38 h., 0,485 w.  
Signed: GRIFFIER. F. Obtained through Count  
Wackerbarth. Old inven. 1722. From the reserved  
pictures in 1855.

1626. A mountainous country with many figures; on  
(9 b.) the right, a church; on the left, a river with  
vessels. On copper, 0,475 h., 0,53 w.  
Signed: GRIFFIER. Obtained as above.

1627. Castle Rheinstein; on the left, an inn with many  
(9 b.) country-people. On copper, 0,48 h., 0,535 w.  
Signed: GRIFFIER. Obtained as above.

1628. A harvest near the Rhine. On copper, 0,47 h.,  
(15 b.) 0,53 w.  
Signed: J. GRIFFIER. Obtained as above.

1629. A mountain landscape. On copper, 0,38 h., 0,49 w.  
(26 c.) Signed: J. GRIFFIER. Obtained through Count  
Wackerbarth in 1741. From the reserved pictures in  
1861.

1630. A landscape; in the fore-ground, a peasant festival.  
(27 a.) On wood, 0,47 h., 0,59 w.  
Signed: GRIFFIER. (incomplete). Obtained as above.

1631. Mountain scenery on the Rhine. On wood, 0,38 h.,  
 (27 a.) 0,48 w.

Signed: GRIFFIER. Obtained as above.

1632. Similar subject. On copper, 0,47 h., 0,53 w.  
 (27 a.) Signed: GRIFFIER. Through Du Roy. From the  
 reserved pictures in 1861.

1633. Similar subject. On canvas, 0,45 h., 0,61 w.  
 (27 c.) Through Leplat. As above.

Old Copy.

1634. A landscape; in the fore-ground, a country fair.  
 (27 c.) On wood, 0,50 h., 0,64 w.

From the reserved pictures in 1861.

**Werff** (Adrian van der); scholar of *Cornil Picolett*.

Born at the village Kralinger-Ambacht, near Rotterdam, Jan. 21, 1659; died at Rotterdam, Nov. 12, 1722.

1635. A pastoral scene. On wood, 0,595 h., 0,485 w.  
 (17 c.) Signed: Adr. van der Werff fec. An. 1669 (sic.) (The  
 last figure indistinct.) In 1710, a present from the  
 Elector of the Palatinate.

1636. A portrait of the Artist with his family. On can-  
 (17 c.) vas, 0,61 h., 0,55 w.

Signed: Adr. van der Werff fecit an<sup>o</sup> 1689. (?) (The  
 last figure indistinct.) Acquired in 1742 through De  
 Brays and Araignon, from the Carignan Collection in  
 Paris; 3500 Livres.

1637. Lot and his daughters. On wood, 0,40 h., 0,32 w.  
 (17 c.) Signed: Adr. v. Werff fec. 1694. Presented in 1710  
 by the Elector of the Palatinate. Old inven. 1722.

1638. Venus and Cupid. On wood, 0,37 h., 0,32 w.  
 (17 c.) Signed: Adr<sup>n</sup> van d. Werff an<sup>o</sup> 1699.

1639. A hermit before his cell. On wood, 0,38 h.,  
(17 c.) 0,30 w.

Signed: A. V.n. WERFF. fec. Anno 1705. Purchased in 1751 by Riedel, as *Saint Jerome*, at the Easter fair in Leipsic.

1640. Magdalen. On wood, 0,35 h., 0,2575 w. \* (III. 12.)  
(17 c.) Signed: Chevvn Werff. fec. anno 1711. (?) From the Czernin Collection. Inven 8vo. !

1641. The Judgment of Paris. On wood, 0,565 h.,  
(17 c.) 0,495 w.

Signed: Chevvn Werff. fec 1712. From the Collection of Count Czernin in Prague. Inven. 8vo. Stolen by Wogaz, Oct. 22, 1788.

1642. The Infant Jesus caressing the little John. On  
(17 c.) wood, 0,46 h., 0,3425 w. \* (III. 35.)

Signed: Chevvn Werff. fec. 1715. Ditto.

1643. The annunciation to the Virgin. On wood, 0,715 h.,  
(17 c.) 0,5275 w.

Signed: Chevvn dr Werff fec. ano 1718. Ditto.

1644. Diogenes with his lantern, looking for men. On  
(17 c.) wood, 0,29 h., 0,245 w.

Signed: v. d. Werff.

1645. The expulsion of Hagar by Abraham. On canvas,  
(17 c.) 0,86 h., 0,70 w.

Signed: A. v. d. Werff (indistinctly). Purchased in 1708 from Franz Lemmers in Antwerp; price, 350 Pattacons.

1646. A gentleman and a lady, sitting at a table, playing  
(17 c.) chess. On wood, 0,35 h., 0,2625 w.

Signed: A. v. WERFF. F. Purchased in 1751 by Riedel at the Easter fair in Leipsic. Presented by Her Maj. the Queen to His Maj. the King at the fair, as "van der Werff and his wife".

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Remark. The pictures of this master furnished with dates comprise a period of 47 years, if the incomplete date of the first picture is filled out with 9 (from 1669 to 1718). This does not, it is true, correspond with the year of his birth, 1659, although the precocious boy was apprenticed at the early age of 10 years. The figures 166 have, however, been pronounced perfectly correct and genuine after the closest examination. Likewise, in the second picture, the figures 168 of the date have been established after close examination, but here too even when the date is completed with 9, making 1689, it does not agree with the statement of Nagel, which fixes the marriage of the artist in 1687, as the three children, represented in the picture, certainly appear to be older. The correctness of the signature must here, at all events, be recognized, and perhaps future inquiries will contribute to the explanation.

### **Werff (Pieter van der), pupil of his brother *Adrian*.**

Born at Kralinger-Ambacht, 1665; died at Rotterdam, 1718.

**1647.** A girl holding a pair of fire-tongs in her hand,  
 (18 a.) with which she is throwing a mouse out of the window. On wood, 0,205 h., 0,14 w.

Signed: P. v. WERFF. Acquired through the Royal Danish Ambassador. Old inven. 1722.

**1648.** Some men, sitting at table, eating muscles; one is  
 (18 a.) drinking from a wicker bottle. On wood, 0,39 h.,  
 0,315 w.

Acquired through Lemmers. Old inven. 1722.

### **Breklenkamp (Quirin).**

Lived about 1660.

**1649.** Sponsors, standing near the mother and child,  
 (16 c.) and drinking to the prosperity of their god-child.  
 On wood, 0,365 h., 0,31 w.

Signed: Q. Breklenkam.

**Mieris (Willem van), son and pupil of *Franz*.**

Born at Leyden, 1662; died there, Jan. 24, 1747.

1650. A hand-organ man, embraced by a girl, who holds  
(18 a.) a glass of wine. On canvas, 0,49 h., 0,41 w.

Signed: W. Van Mieris Fē Anō 1694. Bought from  
Franz Lemmers in Antwerp in 1708; 350 Pattacons.

1651. A game-dealer with a dead hare in his hand at  
(18 a.) a bow-window. On wood, 0,28 h., 0,24 w.

Signed: W. van Mieris Aō 1699. Obtained through  
Raschke. Old inven. 1722.

1652. A woman, filling a glass for a man. On wood,  
(18 a.) 0,255 h., 0,205 w.

Signed: W. van Mieris. F. Aō 1699. Obtained in  
1710 from Jac. de Wit in Antwerp, as the portrait  
of the artist and his wife; price, 200 Pistoles.

1653. A man blowing a trumpet from a bow-window.  
(18 a.) On wood, 0,305 h., 0,25 w.

Signed: W. van Mieris. F. Aō 1700. Obtained  
through Raschke. Old inven. 1722.

1654. Cephalus and Procris. On wood, 0,375 h., 0,44 w.  
(18 a.) Signed: W. van Mieris Ft. Anō 1702. Obtained  
through Count Flemming. Old inven. 1722.

1655. Venus asleep, covered with a blue drapery.  
(18 a.) Canvas attached to wood, 0,135 h., 0,175 w.

Signed: W. van Mieris 1703.

1656. Ariadne and Bacchus, surrounded by Bacchantes,  
(18 a.) Fauns and Satyrs. On wood, 0,595 h., 0,755 w.

Signed: W. van Mieris Fec. Anno 1704. Obtained  
through Count Wackerbarth. Old inven. 1722. Re-  
stored in 1826 by Renner under Palmaroli's direction.

1657. A young woman, having her fortune told by a  
 (18 a.) gypsy. On wood, 0,29 h., 0,245 w.

Signed: W. van Mieris. Ft. Ano 1706. Obtained through Count Wackerbarth. Old inven. 1722.

1658. A man, regarding a girl who is bringing him  
 (18 a.) some drink. On wood, preceding size.

Signed: W. van Mieris 1706. Obtained through Count Wackerbarth. Old inven. 1722.

1659. Preciosa, recognized by her mother by a mole  
 (18 a.) on her left breast, and by a servant by two toes which grow together. On wood, 0,41 h., 0,52 w.

Signed: W. van Mieris Ft. Anno 1709. Obtained through Count Gotter as "alter Mirus"; price, 2000 Conven. fl.

1660. Venus displaying herself to Paris; at her side,  
 (18 a.) Cupid. Canvas attached to wood, 0,14 h., 0,16 w.

Signed: W. van Mieris 1717.

1661. A company of apes in human clothing. On wood,  
 (14 b.) 0,285 h., 0,38 w.

Signed: W. van Mieris Fe. Anno 1719.

1662. An old cook with a metal basket. On wood,  
 (18 a.) 0,195 h., 0,155 w.

Dated A<sup>o</sup> 1729. (The name has been cut away.)

Remark. The dated pictures of this master comprise a period of 35 years, (1694 to 1729.)

### Lelienbergh (C.).

Lived at the Hague about 1654.

1663. A partridge suspended by one foot; a turtle dove  
 (27 c.) lies upon the table. On wood, 0,56 h., 0,455 w.

Signed: C. Lelienbergh f. 1654.

**Beerstraten (J. van).**

Lived about 1664; died, 1681.

1664. Sea-coast with rocky shores. A ship and other  
(9 b.) vessels in sight. On wood, 0,70 h., 0,93 w.

Signed: Beerstraten.

1665. Storm at sea, near a rock-bound coast. On wood,  
(25 d.) 0,89 h., 1,22 w.

Obtained from "Stall" as an original by *Backhuysen*.  
Old inven. 1722.

**Artist unknown.**

1666. Straits with ships, steering towards a port. On  
(27 d.) copper, 0,38 h., 0,54 w.

1667. Companion picture. On copper, preceding size.  
(27 d.)

**Ruysch (Rachel), pupil of Wilh. van Aelst.**

Born at Amsterdam, 1664; died there, 1750.

1668. A peach, grapes, a pomegranate and other fruit;  
(9 a.) in front, a lizard and a horned beetle. On cop-  
per, 0,74 h., 0,62 w.

Signed: Rachel Ruysch. 1718. Through Leplat.  
Old inven. 1722. In 1860 from the reserved pictures.

1669. A bouquet of flowers in a glass vessel. On cop-  
(17 b.) per, preceding size.

Signed: Rachel Ruysch. Ditto.

1670. A variety of flowers; also a frog, a lizard and  
(17 b.) some insects. On canvas, 0,72 h., 0,57 w.

Signed: Rachel Ruysch. Bought in 1751 by J. A.  
Riedel at the Easter fair in Leipsic.

**Dusart** (Cornelis), pupil of *Ostade*.

Born at Haarlem, 1660; according A. v. der Willigen;  
died in 1704.

1671. A woman with her child, sitting on the steps of  
(19 a.) a house. On wood, 0,385 h., 0,34 w.

Signed: C. Dusart 1679. The signature is undoubted;  
the year of his birth, uncertain.

1672. Peasants, fighting; women endeavour, in vain, to  
(19 a.) separate them. On copper, 0,205 h., 0,26 w.

Signed: Dusart. 1697.

Acquired in Holland, as *Adrian Brouwer*; price,  
25 Louisd'or.

**Boonen** (Arnold van), pupil of *Gottfried Schalken*.

Born at Dordrecht, 1669; died, 1729.

✓ 1673. A young woman putting a candle in a lantern.  
(20 c.) On canvas, 0,33 h., 0,27 w.

Signed: A. v. Boonen, 1695. Obtained through  
Count Wackerbarth. Old inven. 1722.

✓ 1674. Same subject; a boy near her. On canvas, 0,48 h.,  
(20 c.) 0,39 w.

Signed: A. von Boonen. Obtained as above.

✓ 1675. A young man with a clay-pipe in his hand; be-  
(20 c.) hind him, another with a lighted candle. On  
canvas, 0,47 h., 0,39 w.

Signed as above. Obtained as above.

1676. An old hermit in his cell before a burning lamp.  
(27 c.) Half-length. On canvas, 0,43 h., 0,34 w.

1677. A young woman feeding a parrot. On canvas,  
(20 b.) 0,42 h., 0,345 w.

Obtained through Count Wackerbarth. Old inven.  
1722.

1678. An aged man reading a letter. On canvas, 0,43 h.,  
(18a.) 0,34 w.

Obtained as above.

1679. A young man with a clay-pipe in his mouth,  
(20 c.) examining a drawing by a light. On canvas,  
0,335 h., 0,275 w.

Obtained as above.

**Leermanns** (Pieter); pupil of of *Franz Mieris*.

Lived about 1670.

1680. An old hermit kneeling before his cell; near by,  
(18 a.) a cross, books, and a basket. On wood, 0,42 h.,  
0,33 w.

Signed: P. Leermanns. Purchased in 1708 from  
Franz Lemmers in Antwerp. 210 Pattacons.

**Ochtervelt** (Jan); pupil of *Gabr. Metsu*.

Lived about 1670.

1681. A woman with a lap-dog, with which a girl is  
(17 a.) playing. On canvas, 0,82 h., 0,61 w.

Signed: J. Ochtervelt f. 1669. Purchased in Leipsic  
as "Jerhard auf der Feld". Old inven. 1722.

**Vonck** (J.).

Lived about 1670.

1682. A roe hunted by dogs. The landscape painted  
(K 2.) by Jacob Ruysdael. On canvas, 1,37 h., 2,09 w.

Signed: JvR. (in monogram) and J. Vonck fe.

*Same Artist. (?)*

1683. A white pheasant suspended by one foot; some  
(27 b.) smaller birds near. On wood, 0,75 h., 0,595 w.

**Moucheron** (Isac); son and pupil of *Frédéric Moucheron*.

Born at Amsterdam, 1670, died there, July, 20. 1744.

1684. Sheep grazing on a hill; in the fore-ground, a  
 (12 c.) hunter with three dogs. On canvas, 0,69 h.,  
 0,84 w.

Signed: Moucheron ft. Acquired by Riedel in Prague  
 in 1742. Inven. 8vo.

1685. A landscape. In a valley, a horseman and a  
 (12 c.) traveller. On canvas, 0,69 h., 0,805 w.

Signed: MOUCHERON. Obtained as above.

1686. A landscape. Fishermen on the river on the left  
 (47 b.) side of the picture. A gentleman and lady riding  
 to a falcon chase. On canvas, 1,11 h., 1,39 w.

Signed: Moucheron fecit.

1687. A landscape with a rocky height in the middle-  
 (12 c.) ground; in the fore-ground, a shepherd with his  
 flock. On canvas, 0,49 h., 0,665 w.

Signed: Moucheron. Obtained by Riedel in Prague  
 in 1742. Inven. 8vo.

1688. A landscape with a river, over which there is a  
 (48 b.) bridge on arches. On canvas, 0,71 h., 0,88 w.

✓ 1689. A mountain landscape with bushes; in the fore-  
 (48 b.) ground, a rivulet flowing over rocks. On canvas,  
 0,85 h., 0,665 w.

Signed: Moucheron.

1690. A landscape with ruins in the Roman style; in  
 (12 c.) the middle-ground, a handsome country-house. On  
 canvas, 0,51 h., 0,67 w.

Obtained in 1741 through v. Kaiserling. Inven. 8vo.

1691. A landscape with a castle in the back-ground;  
 (10 b.) in the fore-ground, shepherds and a flock. On  
 canvas, 0,70 h., 0,89 w.

From the reserved pictures in 1855.

**Mans (F. H.)**

Lived about 1677.

1692. A winter-landscape with a tent in the fore-ground,  
(27 a.) under which several guests are sitting. On wood,  
0,605 h., 0,855 w.

Signed: *F. MANS. 1677.*

1693. A winter - landscape. The gate and walls of a  
(27 d.) Dutch town with skaters and amusements on the  
ice. On wood, 0,61 h., 0,85 w.

Signed as above.

1694. Companion picture. The figures skilfully retouched  
(27 d.) by Dietricy. On wood, of preceding size.

Signed as above. The last two from the reserved  
pictures in 1860.

**Verkolje also Verkoltje (Jan).**

Born at Amsterdam, 1650; died at Delft, 1693.

1695. A lady importuned by a trumpeter to drink a  
(17 a.) glass of wine which an old woman pours out  
for her. On canvas, 0,71 h., 0,66 w.

Signed: J. Verkolje. 1678. Through Count Flemming.  
Old inven. 1722.

**Paudiss (Christoph), pupil of Rembrandt.**

Born in Lower-Saxony about 1618; diep after 1669.

1696. Half-length-portrait of an old man with a white  
(27 c.) beard and fur cap. On wood, 0,53 h., 0,42 w.

Signed: Christoffer Paudiss 1654. Obtained through  
Wanderer. Old inven. 1722.

✓ 1697. Half-length-portrait of a man in a high cap, long flowing hair and mustaches. On canvas, 0,60 h., 0,52 w.  
 (27 c.)

Signed: Christoffer Paudiss 1689. Obtained through Count Wackerbarth as "*Heyduckenkopf*". Old inven. 1722.

1698. A man about to write, sitting at a table covered with red, and speaking with a lady. On canvas, 1,01 h., 1,51 w.  
 (K 1.)

From Poland as "an unknown copy". Old inven. 1722.

1699. Half-length portrait of a man with a gray hat on  
 (L 1.) his head. On canvas, 0,76 h., 0,60 w.

From the Kunstkammer as the artist's portrait. Old inven. 1722.

### Tilius (J.)

Lived in Herzogenbusch about 1680.

1700. A young woman, sitting at a table, sewing. On  
 (15 b.) wood, 0,25 h., 0,205 w.

Signed: J. Tilius. Pin. 1681. Obtained through Count Wackerbarth, as "*Eglon van der Neer*". Old inven. 1722.

### Roepel (Coenraet), scholar of *Const. Netscher*.

Born at the Hague, 1678; died, 1748.

1701. A bouquet in a metallic vessel. On canvas, 0,90 h.,  
 (7 c.) 0,675 w.

Signed: Coenraet. in 1751 Roepel f. Obtained in 1751 through von Heineken. Inven. 8 vo.

**Klomp** (Aelbert), scholar of *Paul Potter* (?).

Lived about 1680.

1702. A small herd of cattle reposing before a peasant's  
 (28a.) hut on a pasture; a girl is milking a cow. On  
 canvas, 0,74 h., 0,65 w.

Signed: A. Klomp. f. Obtained through Riedel in  
 Prague in 1742. Inven. 8vo.

**Limborg** (Heinrich van), scholar of *Adriaen v. d. Werff*.

Born at the Hague, 1680; died, 1758.

1703. Venus and Cupid in a dark landscape; in the  
 (17c.) fore-ground, a white dove. On wood, 0,585 h.,  
 0,44 w.

**Huysum** (Jan van).

Born at Amsterdam, April 5, 1682; died there, Feb.  
 8, 1749.

1704. A large bouquet of flowers; near by lies an orange-  
 (8a.) branch. On canvas, 0,83 h., 0,71 w.

Signed: Jan van Huysum FECIT. Obtained through  
 von Heineken in 1751. Inven. 8vo.

1705. A bouquet in a vessel of red clay, ornamented with  
 (14c.) raised figures; near by, a nest with eggs. On  
 wood, 0,395 h., 0,32 w.

Signed: Jan van Huysum fec.

1706. A pleasing landscape. On a shore, some rocks,  
 (14c.) the fissures and caves of which are filled out with  
 masonry. On canvas, 0,405 h., 0,485 w.

Signed: JVHuysum f. (J. V. and H. interwoven.)

**Bredael** (Jan Frans van), scholar of *Philipp Wouverman*.  
Born at Amsterdam, 1683; died there, 1751.

1707. A man, having his horse shod; boys on stilts. On  
(14c.) canvas, 0,40 h., 0,48 w.

Obtained through Count Gotter; price, 100 Conven. Fl.

1708. Ladies and gentlemen on horse-back, with hawks  
(14c.) and hounds. On canvas, of the preceding size.  
As above; 100 Conven. Fl.

**Wit**, also **Witt** (Jacob de).

Born at Amsterdam, 1695; died there, Nov. 12, 1784.

1708a. Children with symbols of the chase, painted as  
(28b.) a bas-relief. On canvas, 0,83 h., 1,34 w.

Signed: J. D. Wit. F. 1753. The artist was the nephew of the well-known Art-dealer of the same name, so often mentioned in the Catalogue in connection with the acquisition of our best Flemish pictures.

**Nikkelen** (Jan van), scholar of his father.

Born at Haarlem about 1715; died at Cassel.

1709. A landscape with high mountains and ancient  
(11a.) buildings. On canvas, 0,58 h., 0,73 w.

1710. A similar landscape with a small waterfall. On  
(11a.) canvas, preceding size.

Both purchased in 1751 by Riedel at the Easter fair in Leipsic. Inven. 8 vo.

**Seeman** (Enoch) or **Zeeman**.

Died in London, 1744.

1711. The Artist's own portrait. On copper, 0,56 h.,  
(22b.) 0,45 w. \* (III 20.)

Signed: Enoch Seeman pinx. Obtained through Baumann. Old inven. 1722.

**Beyeren (Albert van).**

Lived about 1700.

1712. Large and small salt-water fishes, lobsters and  
 (N.C.) crabs. On canvas, 1,25 h., 1,53 w.

Signed A. V. B. (interwoven) f. Obtained from Georg  
 Breitbarth, Art-dealer in Erfurt Taken from the reserved  
 pictures in 1856.

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## Early Flemish and German Schools.

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**Eyck (Johann van).**

Born at Eyck or Ouden-Eyck, near Limburg, about  
 1381; died at Bruges, July 9, 1440.

(Early Flemish School.\*)

1713. The Virgin and Child, seated in a rich Gothic  
 (N.) Chapel on an altar under a tapestry canopy. On  
 the right hand wing, St. Catharine; on the left,  
 St. Michael with the donor. The outer sides  
 contain the Annunciation in standing figures,  
 painted in chiaroscuro, in imitation of sculpture.  
 On the frame of the pictures, there is a latin  
 hymn, in Gothic letters by the hand of the master,  
 to the Virgin Mary; the Archangel Michael and  
 St. Catherine. On wood, centre picture, 0,275 h.,  
 0,215 w. Wing pictures, 0,275 h., 0,8 w.

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\*) The masters, not thus designated, belong to the German  
 School.

According to an unwarranted tradition, this beautiful work is said to have been the travelling altarpiece of Charles V. The centre picture bears the most unmistakeable similarity with the celebrated picture by van Eyck in the Collection of the Academy at Bruges. (In Guarienti's *Abecedario* and also in the *Abridged Catalogue*, our picture is still mentioned as A. Dürer.)

### School of van Eyck.

1714. The Virgin Mary with a crown on her head, holding  
 (21a.) the child on her lap; before her, St. Anna, who  
 is giving a pear to the child; farther back, Joseph  
 and Joachim. In the window, the Burgundian  
 coat of arms. On wood, 0,655 h., 0,485 w.

Signed with a monogram, which resembles the Gothic letters *AB* interwoven. From the possession of Count Wackerbarth. See *Abecedario* of Guarienti.

1715 and 1716. Two side pictures of an altar picture.  
 (23d.) On the left, the donor and St. Andreas; on the  
 right, St. Elizabeth holding the model of a church.  
 On wood, 0,75 h., 0,24 w.

1717. The seizure of Christ. Night-piece. On wood,  
 (23d.) 1,75 h., 1,11 w.\*)

As an unknown original in the old inven. 1722. With  
 the two preceding, from the Kunstkammer.

### Rogier van der Weyden (?) pupil of van Eyck.

Born at Louvain (?) about 1390—1400; died at Brussels,  
 June 16, 1464.

(Early Flemish School.)

1718. Christ on the Cross; Mary; John and Magdalene.  
 (N.) On wood, 0,325 h., 0,205 w.

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\*) According to Michiels: Thierry Bouts the Younger, born about 1450 (?) at Louvain, son of Thierry Bouts of Haarlem; died there in 1491. See Michiels T. III. p. 303.

Formerly in the Ducal palace at Brunswick, from thence taken to Paris with other pictures in 1806; later it came into the possession of Georg Schultz in Celle; purchased from him, Dec. 24, 1855, by order of His Maj. King John, for 400 Thlr.

### **Memlinc (Hans) (?).**

Born about 1440; flourished about 1470; still living about 1509. (See the Documents, published by James Weale in the *Journ. des beaux Arts*, Anvers, Dec. 15, 1860.)

(Early Flemish School.)

1719. Portrait of Anton of Burgundy, bastard-son of  
(21c.) Philipp the Good; half-brother of Charles the Bold. On wood, 0,445 h., 0,355 w.

(See the author's paper in the German *Kunstblätter*, Jahrgang 1852. No 26.)

### **Artist unknown.**

About 1490.

(Early Flemish School.)

1720. Portrait of Albert the Courageous, Duke of Saxony, and Hereditary Governor of Friesland (?). On wood, 0,28 h., 0,19 w.

On the backside marked: *Albertus Animosus!* From the Kunstkammer.

### **Messys (Quintin); also Massys (Quinten).**

Born at Louvain, 1466; died, 1531.

(Early Flemish School.)

1721. A money-changer, reckoning with a man, sitting at  
(21a.) his side. Near by, a girl with an old woman

and a boy. According to Michiels: an advocate and clients. On wood, 0,86 h., 1,16 w.

Signed in the corner of the cloth on the old woman's head: 

Obtained in 1748 through Gialdi and Guarienti from the Royal Gallery in Prague Inven. 8vo.

**Marinus de Zeeuw or Seeu** (i. e. de Zeelande) or *Marinus van Romerswale*.

(Early Flemish School.)

1722. A man sitting at a table, weighing money; a  
(21 a.) young woman at his side regards the scales attentively. An excellent picture. On wood, 0,85 h., 1,135 w.

Signed: *Marin me fecit anno 1541*. The same subject, similarly signed, but "anno 1558", is in the Museum in Madrid No. 978.

**Dürer** (Albrecht), scholar of *Michel Wohlgemuth*.

Born at Nuremberg, 1471, on St. Prudentia day; died there, April 6, 1528.

1722a. Christ on the Cross. Signed with Dürer's monogram; the date, 1500, and the inscription: PATER. I. MANVS. TVAS. COMENDO. SPIRITV. MEV. On wood, 0,20 h., 0,16 w. \* (III. 47.)

Purchased in Dec. 1865 at the sale of the effects of the Imperial Coin Engraver Böhm in Vienna. Price, 4400 fl. A master-piece of the master.

1723. Christ, bearing his Cross. With a light indication of carnation, atmosphere and landscape, painted almost in monochrome. Last work of  
(N.)

the master. On linen attached to wood. 0,30 h., 0,455 w.

Signed with Dürer's monogram: AD. MDXXVII and a latin quotation from the Bible. Obtained Nov. 7, 1727 through Leplat, as "*Portemene*" (?). (*Portement de la Croix?*) Old inven. 1722. No. 1804.

✓ 1724. Wanting.

1725. Portrait of Bernhard von Ressen in black dress and a black baret, on a red back-ground. On wood, 0,455 h., 0,315 w.

Signed as above, 1521. On the letter stands: "pernh. zw." (Painted in Antwerp. See Dürer's *Tagebuch*.)

✓ 1726. The Virgin with the sleeping Child; above him, two angels hold a crown. Centre picture by an unknown master of the Early German school. On the right, St. Sebastian; on the left, St. Anthony, surrounded by angels. Both wing pictures by Albrecht Dürer. In tempera. On canvas, centre picture, 1,07 h., 0,96 w., wings, 1,14 h., 0,45 w.

From the Schlosskirche in Wittenberg to the Kunstkammer in 1687.

### After Dürer.

1727. St. Hubert, kneeling before the stag, which bears the crucifix between his horns. On wood, 1,05 h., 0,78 w.

Purchased in 1861 from Prof. Th. von Oer. Price, 128 Thlr.

1728. The dying Mary; from the wood cut by Albrecht Dürer in the Life of Mary. On copper, 0,32 h., 0,22 w.

Obtained in 1699 through S. Bottschildt from Colonel von Wackerbarth; price 150 Thlr.

### **Artist unknown.**

1729. St. Jerome with a skull in his hands. On wood,  
 (23 a.) 0,74 h., 0,59 w.

Signed with Dürer's monogram: spurious. Mod.  
 purchase, as *Dürer*.

1730. Christ, crowned with thorns, sitting on a stone.  
 (23 c.) On wood, 0,57 h., 0,43 w.

Signed with Dürer's monogram; spurious. Pur-  
 chased in 1748 through Bernardo Benzoni in Venice  
 with nine other pictures; together, 1210 florins or 6050  
 petites Livres de Venise. See Nos 297 and 298. Cat.  
 Guarienti. No. 1552: „*fu del Duca di Mantova*”.

### **Artist unknown. (School of Dürer.)**

1731. The Circumcision of Christ. On wood, 0,63 h.,  
 (23 a.) 0,46 w.

1732. The Flight into Egypt. On wood, preceding size.  
 (23 a.)

1733. Christ in the Temple, as a boy. On wood, pre-  
 (23 a.) ceding size.

1734. Christ, bearing his Cross. On wood, preceding  
 (23 a.) size.

Indistinctly dated 1514. (?)

1735. The Crucifixion of Christ. On wood, preceding size.  
 (23 a.)

1736. The Death of Christ. On wood, 0,64 h., 0,46 w.  
 (23 a.)

1737. The Descent from the Cross. On wood, 0,63 h.,  
 (23 a.) 0,46 w.

All taken from the Kunstkammer, as *A. Dürer*.

### **Artist unknown.**

1738. Adam and Eve. On copper, 0,14 h., 0,10 w.  
 (25 a.)

**Burgkmair (Hans), pupil of Albrecht Dürer.**

Born at Augsburg, 1472; died, 1531.

1739. An altar picture with two wings. The Death of  
 (23 c.) St. Ursula and her virgins in the neighbourhood  
 of Cologne. On the left wing picture, the King  
 of the Huns at the head of his warriors; on the  
 right, vessels, loaded with booty. The outer  
 sides of both wings contain St. George and St.  
 Ursula in monochrome. On wood, 2,15 h., 1,62 w.  
 The wings, 1,73 h., 0,77 w.

Purchased in September 1852, from the estate of  
 Major Aster, for 700 Thlr.

**Cranach (Lucas), the Elder; properly Müller or Sunder.**

Born at Cronach, near Bamberg, Oct. 4, 1472; died  
 at Weimar, Oct. 15, 1553.

Most of the following works of Cranach came to  
 the Kunstkammer in 1657, and from there placed in  
 the Gallery at various times.

1740. The Death of St. Catherine of Alexandria. On  
 (23 b.) wood, 1,26 h., 1,39 w.

Signed: L. C. 1506.

1741. A wing picture, belonging to the preceding. SS.  
 (23 d.) Margaret, Ursula and Barbara. On wood, 1,26 h.,  
 0,60 w.

1742. Altar picture in six compartments. Above, the  
 (23 b.) Trinity; in the centre, an Ecce Homo. On the  
 left, the Annunciation; on the right, the Presen-  
 tation in the Temple. Below, the Entombment of  
 Christ and the Ascension; the latter altered from  
 an Assumption of the Virgin by the Artist, into  
 an Ascension of Christ. All the figures are small,

except the centre picture which is on a larger scale. On wood, 1,26 h., 0,79 w.

Signed with serpent and 1515. From the reserved pictures in 1861.

1743. Adam, whole figure, life size. On wood, 1,71 h.,  
(24 d.) 0,70 w.

Signed with the dragon. 1531. From the Kunstkammer in 1728. Old inven. 1722.

1744. Eve, with the apple in her hand. On wood, of  
(24 d.) the preceding size.

From the Kunstkammer in 1728. Old inven. 1722.

1745. "Suffer little children to come unto me". Half-length figures, half-life size. On wood, 0,82 h.,  
(24 d.) 1,29 w.

With the inscription: UND SIE BRACHTEN KIN-  
LEIN (sic) ZV IM DAS ER SIE ANRVRTE. MAR-  
CVS AM X. Signed with the serpent and 1538. From  
the reserved pictures in 1861.

1746. John preaches to the soldiers. On wood, 0,74 h.,  
(24 c.) 1,21 w.

Signed with the dragon 1543, followed by a long  
inscription. From Leipsic in 1710. Inven. 8vo.

1747. Christ embraces and blesses the little children. On  
(24 c.) wood, 0,84 h., 1,21 w.

Signed with the dragon, and the quotation from  
the Bible. From the Kunstkammer. Old inven. 1722.

✓ 1748. The sleeping giant of the woods attacked by the  
(24 a.) pigmies. In the back-ground, other giants and  
stags; a castle in the distance. On canvas, 1,89 h.,  
2,59 w.

Signed 1551 with the dragon. In 1860, from the  
reserved pictures.

✓ 1749. The awakened giant punishes and kills the pygmies with blows of a club. In the back-ground, giants on horseback and on foot, chasing deer and wild boars in the forest. On wood, 1,88 h., 2,61 w.  
 (24 a.) Signed as above. This, and the preceding, from the Kunstkammer. Old inven. 1722. Both restored in 1861 by Schirmer.

1750. Delila cutting off the locks of the sleeping Samson.  
 (24 a.) On wood, 0,75 h., 1,23 w.  
 Signed with the dragon. From Leipsic in 1740. Inven. 8vo.

1751. David observing the bathing Bathsheba. On wood,  
 (23 b.) 0,74 h., 1,21 w.  
 Signed as above.

1752. Christ praying on the Mount of Olives. On wood,  
 (24 b.) 0,68 h., 0,40 w.  
 Signed with the dragon. Taken from the reserved pictures to the Gallery in 1852.

1753. Judith and Lucretia. On wood, 1,72 h., 0,64 w.  
 (24 b.) Signed with the dragon. From the Kunstkammer in 1725. Old inven. 1722.

1754. Adam and Eve. On wood, 1,71 h., 0,63 w.  
 (24 d.) The latter signed with the dragon. As above.

1755. Solomon adoring an idol in the form of a woman.  
 (24 b.) On wood, 0,75 h., 1,22 w.

1756. Herodias bringing the head of John the Baptist to her father. On wood, 0,84 h., 1,22 w.  
 From the Kunstkammer. Old inven. 1722.

1757. The adulteress before Christ. On wood, 0,84 h.,  
 (24 d.) 1,21 w.  
 As above.

1758. The Infant Christ brought to Simeon. On wood;  
 (24 c.) preceding size.

1759. Lazarus raised from the dead. On wood, 1,20 h.,  
 (24 c.) 0,82 w.  
 From the Kunstkammer in 1725. Old inven. 1722.

1760. The Crucifixion. On wood, 1,20 h., 0,72 w.  
 (24 c.) Signed 1563 (?) with the dragon. As above.

1761. Christ taking leave of his mother and relations.  
 (24 b.) On wood, 0,87 h., 0,61 w.  
 From the Kunstkammer in 1728. Old inven. 1722.

1762. The murder of the Innocents at Bethlemen. On  
 (24 c.) wood, 1,21 h., 0,86 w.  
 As above.

1763. Christ presented to the people by Pilate; lower,  
 (23 b.) to the left, in the same picture, the two male-  
 factors released from prison. Below in four small  
 compartments, from left to right: the Nativity;  
 the Adoration of the Magi; Christ in the Temple,  
 12 years old, and the Flight into Egypt. On  
 wood, 1,20 h., 0,47 w.

1764. Christ appearing to his mother after his Resur-  
 (24 c.) rection; connected with the seizure of the Saviour  
 on a tablet, formerly separated. On wood, 0,40 h.,  
 0,36 w.

1765. Elijah and the prophets of Baal. A composition  
 (24 c.) with many figures. On wood, 1,25 h., 2,38 w.  
 Signed with the dragon and 1545.

1766. The Artist exhibits in two pairs, the repulsiveness  
 (24 a.) of unnatural and unequal connection; and in a  
 third, the happiness of a suitable union. On wood,  
 0,75 h., 1,22 w.

The

1767. A naked child. A study. On wood, 0,40 h., 0,26 w.  
 (24c.) Nos 1763—1767, taken from the reserved pictures in  
 1861.

1768. Christine Eilenau. On wood, 0,21 h., 0,15 w.  
 (24a.) Signed 1534 with the dragon.

✓ 1769. Martin Luther. On wood, 0,18 h., 0,14 w.  
 (21b.) Inscribed: *Obdormivit in año 1546; 10. Feb. Aetatis sue 63.* Below: *1532 etatis sue 49.* The upper inscription made later.

✓ 1770. Philipp Melanchthon. On wood, preceding size.  
 (21b.) Inscribed: *Obdormivit in año 1560. 19. Aprilis. etatis sue 63, et 63 dierum.* Below: *1532 etatis sue 30.* The upper inscription made later. All three from the Kunstkammer in 1725. Old inven. 1722.

1771. Portrait of Margaret von Ponikau. On wood, 0,52 h.,  
 (24a.) 0,34 w.  
 Inscribed: **MARGARETA V. PONICKA GEWESENEN CHURFVRSTIN SIBYLLEN FRAVENTZIMER;** with the dragon, 1856. Taken from the reserved pictures in 1852 to the Gallery.

1772. Portrait of the Margrave George von Brandenburg.  
 (21b.) On paste-board, 0,41 h., 0,33 w.  
 Signed with the dragon. As "*Albr. Dürer*". Old inven. 1722.

1773. Frederick the Wise, Elector of Saxony. On wood,  
 (24a.) 0,13 h., 0,145 w.  
 Signed 1533 with the dragon and ring. From Prof. Steinla's Collection.

1773a. Portrait of Henry the Pious; whole figure, life  
 (23a.) size. On wood, 2,10 h., 0,90 w.  
 Property of the City Council of Dresden. Placed in the Gallery in 1871 for conservation.  
 Remark. The dated pictures of Lucas Cranach comprise a period of 36 years (1515 to 1551).

**Cranach (Lucas) the Younger, pupil of his father.**  
Born, 1515; died at Wittenberg, 1586.

✓ 1774. The Crucifixion. On wood, 1,74 h., 1,27 w.  
(24c.) Old inven. 1722.

1775. Maurice, Elector of Saxony and the Electress  
(24a.) Agnes. On wood, 0,44 h., 0,69 w.  
Signed with the dragon and 1559, with a long in-  
scription. As above.

✓ 1776. The Elector Augustus. On paste-board, 0,41 h.,  
(21b.) 0,33 w.

1777. Portrait of Maurice, Elector of Saxony. On paper,  
(21b.) 0,40 h., 0,32 w.  
As "Orig. Dürer", Old inven. 1722.

1778. The Elector Augustus with a baret. On wood,  
(24a.) 0,43 h., 0,35 w.

1779. The Electress Anna. Companion picture to the  
(24a.) preceding. On wood; preceding size.

1780. The daughter of the preceding. Companion pic-  
(24a.) ture. On canvas, 0,40 h., 0,28 w.  
All three from the reserved pictures in 1861. Restored  
by Schirmer.

✓ 1780a. Melanchthon in his shroud. On wood, 0,365 h.,  
(21b.) 0,265 w.

With the inscription: *Anno uero 1560, Mensis Aprilis die 19, ex hac mortali uita in aeternam Dei et Sanc-  
torum conuersationem sancte et placide emigravit. aeta-  
tis suae anno 63 cum in ardenter febrim incidisset et  
paroxismo febrili laboraret septimo. Postrema uerba  
eius, fuerunt haec: Nemo rapiet oues meas ex manu  
mea. Johan: 10*

Purchased in 1871 from Prof. H. Bürkner; price,  
150 Thlr.

## School of Cranach.

1781. St. Catharine with the sword in her right hand.  
 (24 b.) On wood, 1,37 h., 0,46 w.

As *L. Cranach* in the old inven. 1728.

1782. St. Barbara, holding a cup. On wood; preceding size.  
 (24 b.)

As above. Both from the Kunstkammer.

## ✓ Artist unknown.

1783. Portrait of Luther in his shroud. Perhaps by  
 (23 b.) *Lucas Fortennagel*. On wood, 0,64 h., 0,51 w.

Taken from the reserved pictures in 1857.

1784. Portrait of Christian II., Elector of Saxony, 1602,  
 (22 a.) painted in his 19<sup>th</sup> year. On canvas, 1,24 h.,  
 1,00 w.

1785. Portrait of Maurice, Prince of Orange in armour  
 (26 d.) on horseback. On wood, 0,94 h., 0,78 w.

From the reserved pictures in 1861.

1786. Portrait of Christian II., painted in 1609. On  
 (23 a.) canvas, 0,63 h., 0,50 w.

From the Kunstkammer. Old inven. 1722.

1787. John George I., Elector of Saxony, with a large  
 (24 d.) white dog at his side. On canvas, 1,22 h., 0,99 w.

1788. John George II., Elector of Saxony, son of the  
 (22 c.) preceding, in complete armour. On canvas, 1,23 h.,  
 1,00 w.

Probably painted by H. W. Schober.

1789. The Emperor Matthias. So considered. On canvas,  
 (23 a.) 0,71 h., 0,52 w.

From the "Stall". Old inven. 1722.

1790. The Elector Augustus and John George of Brandenburg. On canvas, 1,60 h., 1,55 w.  
(24 b.)

1791. Portrait of Caspar Neumann with short hair and beard, sitting at a table, on which lies a letter. On wood, 1,01 h., 0,86 w.  
(23 c.)  
Signed: 1554. HD (interwoven.) Natus 1519. On the letter stands: *dem Erbarn Caspar Neumann und gebrüd zu Handen. Nürnbergk.*

1792. Augustus, Elector of Saxony. Full length, life size, in water-colours. On canvas, 2,02 h., 0,93 w.  
(22 c.)

1793. The Electress Anna, Consort of Augustus, Elector of Saxony. Companion picture to the preceding. On canvas, preceding size.  
(22 a.)  
From the reserved pictures in 1861.

1794. Judith with the head of Holofernes. On wood, 0,20 h., 0,16 w.  
(23 c.)

1795. Charles the Great (?); on the backside, John the Baptist. On wood, 0,60 h., 0,33 w.  
(23 d.)  
Obtained in 1665 through Moritz Hahnen, High Constable in Petersberg, near Halle, for Joh. Georg II. From the reserved pictures in 1861. Mentioned in the old Kunstkammer Catalogue as Kaiser Henricus Sanctus.

### **Mathias Krodel, scholar of the Elder Cranach.**

1796. Portrait of an old man with a white beard; in his left hand, a book. On wood, 0,78 h., 0,60 w.  
(23 b.)  
Signed: 1591 Aetatis suae LXXVIII. MK. (interwoven.) Also a coat of arms. From Prof. Steinla's Collection.

### **School of A. Dürer.**

1797. Adam and Eve. On wood, 1,26 h., 0,99 w.  
(23 a.) As Cranach in the old inven. 1722.

**Christoph Schwarz (?)**

Born at Ingolstadt about 1545; died at Munich, 1597.

1798. Christ on the Cross. On copper, 0,29 h., 0,24 w.

(25 d.) Inscribed on the backside: *Von Prag. Churfürstl. Sächs. Fraw Mutter Verlassenschaft Ao 1623.* From the Great Garden as *Rogier de Bruges*. Old inven. 1722.

**Jan Gossart, named J. van Mabuse.** Also called *Malbodius, Mabusius, Mobugius, Maboggio, Malbogi* and *Melbodie*.

Born at Maubeuge about 1470; died at Antwerp, 1532.

(Early Flemish School.)

1799. The Adoration of the Magi. The Virgin with (21 c.) the Infant Christ on her lap among the ruins of a magnificent structure; before her, the three Kings with their presents. In front, St. Dominic and the Evangelist St. Luke. On wood, 2,48 h., 1,84 w.

Probably acquired after 1746; according to a tradition it was obtained through Fieldmarshal Count Schulenburg, who is said to have rescued it from being burnt at a camp-fire at the siege of Genoa, and presented it to Augustus III. In the Catalogue of Guarienti it is mentioned as "*Alberto Duro aus der Chiesa di S. Luca d'Erba, fuori die Genova*".

Attributed to the same Artist.

1800. The same subject. On wood, 1,09 h., 0,77 w.

(21 b.) Recently attributed to the master of the "Death of Mary" in the Museum in Cologne.

**Artist unknown.**

(Early Flemish School).

1801. Altar-picture. In the centre, the Adoration of (23 b.) the Wise Men. On the left, the Adoration of

the Shepherds; on the right, the Presentation of Christ in the Temple. On wood. Central-picture, 1,025 h., 0,70 w. Each wing, 1,025 h., 0,305 w.

Contributed to the Gallery in 1859 by His Maj. King John, from the estate of Her Royal Highness, Princess Louise of Saxony.

**Giacopo di Barbaris**, named *Jacob Walch*, or *Walsch*; the "wälsche Jacob". (Mentioned by Dürer in Campe's "*Reliquien*", page 135).

1802. Christ in the act of blessing, and holding a small  
(1 a.) cross in his hand. On wood, 0,59 h., 0,47 w.  
From the Kunstkammer.

1803. St. Catharine. On wood, 0,505 h., 0,30 w.  
(1 a.)

1804. St. Barbara with the tower. On canvas, 0,425 h.,  
(1 a.) 0,27 w.

**Lucas Jacobsz** named *Leyden* (Lucas van). Studied with his father *Hugo Jacob*, and *Cornelis Engelbrecht*.

Born at Leyden, 1494; died, 1533.  
(Early Flemish School.)

1805. The temptation of St. Anthony. Round. On wood,  
(25 a.) 0,245 in diameter.

Signed with an indistinct monogram.

**Artist unknown.** (Walther von Assen). (?)

1806. A man with three arrows in his hand. On wood,  
(23 d.) 0,36 h., 0,30 w.

Signed: *WF.* (Both letters connected together with a so-called *Noeud d'Amour*). To the Kunstkammer in 1676.

**Artist unknown.** (Early Flemish School).

1807. St. Magdalén with the ointment vase. On wood, (23 d.) 0,34 h., 0,24 w.

1808. Portrait of the Margrave George Frederick of (23 a.) Anspach. On wood, 0,18 h., 0,14 w.

**Holbein (Hans), the Younger.**

Born at Augsburg, 1498; died in London, 1543.

✓ 1809. Jacob Meyer, Burgomaster of Basle, kneeling in (N.) adoration, with his family before the Virgin Mary, who holds the Child in her arms. On wood, 1,60 h., 1,045 w. \* (II 43.)

Purchased, Sept. 4, 1743, by Algarotti of Mr. Zuane Delfino (Dolfin) in Venice for 1000 Sequins.

✓ 1810. Portrait of Mr. Hubert Morett, goldsmith to (N.) Henry VIII. of England. Formerly attributed to Leonardo da Vinci. On wood, 0,92 h., 0,75 w. \* (II 5.)

Mod purchase.

1811. The original drawing for the preceding portrait, (N.) slightly coloured. On paper, 0,33 h., 0,25 w.

Obtained in 1860, from the estate of S. Woodburne through L. Gruner. Price 50 guineas. A photograph of this picture is to be had in the Royal Cabinet of Engravings.

✓ 1812. Portrait of a man in dark clothes, and a cap; he (21 a.) holds in his hand a paper with the date; 1527. On wood, 0,38 h., 0,29 w.

Acquired through Baron Rechenberg. Old inven. 1722.

1813. Sir Thomas, and John Godsalue, father and son, (21 a.) at a table; the father has written on a sheet of paper "*Thomas Godsalue de Noruico Etatis sunc*

*anno quadragesimo sexto*" (?) On a ticket on the wall, the date: M.D.XXVIII. On wood, 0,315 h., 0,36 w.

Purchased in Paris in 1749, by Le Leu, with three other pictures for 220 Livres, 1 sou.

1814. Portrait of a man in black clothes, with hands.  
(21 c.) On wood, 0,42 h., 0,35 w.

Obtained through Jos. Perodi. Old inven. 1722.

1815. The death of Virginia. In clare-obscur. On wood,  
(N.) 0,69 h., 0,55 w.

Purchased in 1870, of Prof. H. Mücke in Düsseldorf. Price, 60 Frd'or == 340 Thlr.-

#### Copy after Holbein.

1816. King Henry VIII. of England. On wood, 0,65 h.,  
(23 c.) 0,57 w.

An original picture of the same size is in the Collection  
of Duke of Torlonia in Rome.

#### Artist unknown.

1817. Portrait of a woman in a black dress with red  
(N.) sleeves; in her hands, a rosary. On wood, 0,805 h.,  
0,61 w.

Signed: AETATIS 41. A° 1548. From the Wallenstein  
Collection in Dux in 1741.

1818. Portrait of a woman in a white cap, black dress  
(21 a.) with red sleeves. On wood, 0,69 h., 0,54 w.

From the Kunstkammer; marked as "*Dr. Martini  
Catherina von Suhm*". Old inven. 1722.

1819. Portrait of a young lady with a gold chain around  
(23 c.) her neck. On canvas, 0,53 h., 0,42 w.

Acquired through Count Gotter; price, 150 Conv. fl.

1820. Erasmus of Rotterdam. On wood, 0,175 h.,  
 (21 b.) 0,14 w.

After Holbein. Old inven. 1722.

1821. Portrait of a man. On wood, 0,23 h., 0,18 w.

(23 c.) As above. In August, 1862, found behind the  
 wainscot in the so-called Brühl'schen Palais on the  
 Augustusstrasse.

### Artist unknown.

1822. Portrait of Joachim Rehle. On wood, 0,335 h.,  
 (21 b.) 0,285 w.

Inscribed with golden letters:

DO MAN MDXXXIII ZALT  
 WAS ICH IOACHIM REHLE XXXIII JAR ALT.  
 AUFF ADI. XIII LVIGO.

Furnished in 1728 through Du Moulin as *Dürer*.  
 Old inven. 1722.

1823. Portrait of a man in black clothes and a baret.  
 (21 b.) On wood, 0,365 h., 0,305 w.

Inscribed: *Do man 1519 zalt, was ich 31 Jar alt.*  
 Obtained through Leplat as "an original in Cranach's  
 style". Old inven. 1722.

### Veen (Martin van), named *Heemskerk*. (?)

Born at Heemskerk, near Haarlem, about 1598; died  
 at Haarlem, 1574.

1824. The Virgin Mary, with folded hands in deep  
 (23 d.) sorrow, surrounded by John the Evangelist, and  
 two holy women. (Side wing to a Descent from  
 the Cross). On wood, 0,71 h., 0,50 w.

From Prof. Steinla's Collection.

**Penz or Pens (Georg), pupil of Albr. Dürer.**

Born at Nuremberg, 1500; died at Breslau, 1556.

1825. First fragment of a picture, which represented  
 (23 a.) the Adoration of the Magi. On wood. The panel  
 was 1,81 h. The fragment is 0,44 w.

Signed;



1826. Second fragment. St. Joseph kneeling, in yellow  
 (23 a.) raiment and red mantle. On wood, 0,58 h.,  
 0,29 w.

1827. Third fragment. A shepherd with a green cap.  
 (23 a.) On wood, 0,32 h., 0,21 w.

*Same Artist. (?)*

1828. Portrait of a man in the prime of life, with brown  
 (21 b.) full beard; he holds his gloves in his left hand.  
 On wood, 0,80 h., 0,55 w.

1829. Portrait of a man in dark clothes with a brown  
 (21 b.) full-beard and a black velvet baret. On wood,  
 0,585 h., 0,51 w.

Signed: Aº ÄTA. 40. 1552. Mod. purchase. As  
*Dosso Dossi*. Mentioned in Guarienti's *Catalogue*,  
 and in the *Abridgment*, as *Titian*.

**Amberger (Christoph) (?), scholar of H. Holbein.**

Born at Amberg (?); died after 1568.

1830. A young girl with a little dog under her arm,  
 (23 c.) leading a younger child by the hand. On wood,  
 1,21 h., 0,89 w.

Signed: Anº 1563. With gold in the back-ground on  
 the right. Through Leplat in 1728, as "*Holbein's  
 style*". Old inven. 1722.

**Artist unknown.**

1831. A man in brown clothes; money before him on  
(23 d.) the table. On canvas, 0,74 h., 0,58 w.

1832. Portrait of a man in official dress. On wood.  
(21 a.) 0,62 h., 0,45 w.

Perhaps by Hans Asper. From the Kunstkammer,  
as "*Holbein Orig., Dr. Lutheri Vaters Contrefait*".  
Old inven. 1722.

1833. Portrait of a man in black clothes trimmde with  
(21 b.) fur, holding his gloves in his hand. On wood,  
0,72 h., 0,33 w.

1834. The Marriage at Cana. On wood, 0,96 h., 0,79 w.  
(25 d.)

**Braun (Augustin), or Brun. (?)**

Lived in Cologne about 1630.

1835. The Salutation of the angel. On wood, 0,42 h.,  
(25 a.) 0,39 w.

1836. The Visit of Mary to Elisabeth. On wood,  
(25 a.) 0,415 h., 0,39 w.

1837. The Nativity of Christ. On wood; preceding size.  
(25 a.)

1838. The Circumcision of Christ. On wood, 0,42 h.,  
(25 a.) 0,39 w.

1839. The Manifestation of Christ, or Epiphany. On  
wood; preceding size.

Nos. 1836 and 1837, signed with the monogram  
A. and B.

**Rottenhammer**, scholar of *Joh. Donnauer*.

Born at Munich, 1564; died at Augsburg, 1623.

✓ 1840. The Virgin with the Child and angels, who bring  
 (25 a.) fruit and strew flowers. On wood, 0,265 h.,  
 0,205 w.  
 Obtained through Count Wackerbarth. Old inven.  
 1722.

**Elsheimer** (Adam), scholar of *Philipp Uffenbach*.Born at Frankfort-on-the-Main, 1574; died in  
 Rome, 1620.

1841. A landscape with ruins; in the fore-ground, the  
 (21 b.) Flight into Egypt. On copper, 0,175 h., 0,22 w.  
 Obtained through Count Pflug. Old inven. 1722.

1842. Joseph, cast into the pit by his brethren. On  
 (21 b.) copper, 0,28 h., 0,225 w.  
 Obtained through Count Gotter; price, 400 Conven. fl.

1843. Jupiter and Mercury with Philemon and Baucis.  
 (21 b.) On copper, 0,1675 h., 0,225 w.

*Same Artist.* (?)

1844. Judith with an old woman, who is putting the  
 (25 a.) head of Holofernes into a sack. On copper, 0,335 h.,  
 0,285 w.  
 From the Kunstkammer in 1725. Old inven. 1722.

**Heinz** (Joseph).

Born at Berne about 1560; died in Prague, 1609. (?)

1845. The Rape of Proserpine. On copper, 0,63 h.,  
 (25 d.) 0,83 w.  
 Signed: Jo. Einne Fe. A<sup>o</sup> 1543. (?) Purchased as  
*Giulio Romano*. Cata. Guarienti. No. 1197. "Ens".

**Same Artist. (?)**

1846. Lot and his daughters. On copper, 0,37 h., 0,32 w.  
(28 b.)

1847. Christ, bound to a pillar. On canvas attached to  
(25 b.) wood, 1,14 h., 0,74 w.

Below inscribed: ECCE HOMO.

**König (Niklas).**

Lived in Nuremberg about 1600. (?)

1848. A rough sea. On canvas, 1,05 h., 1,53 w.  
(26 d.) Signed: Niklaes König. Old inven. 1722.

**Knupfer (Nicolaus), scholar of *Abraham Bloemaert*.**

Born in Leipsic (?), 1603; lived in Utrecht from 1630.

1849. The painter, sitting in a garden-house at a table,  
(28 c.) on which his wife has placed her child; both are  
singing from a note-book. On wood, 0,50 h.,  
0,55 w.

Signed: NKnupfer. (The first letters interwoven.)  
Obtained through Count Wackerbarth. (?) Old list.

**Halder (Christoph), scholar of *Georg Gärtner*.**

Born, 1592; died at Nuremberg, 1648.

1850. Ruins. On copper. 0,10 h., 0,13 w.  
(13 c.) Signed: C. Halder f.

**Screta (Carl).**

Born at Prague, 1604; died there, 1674.

1851. St. Matthew, the Evangelist. On wood, 0,72 h.,  
(28 c.) 0,92 w.

1852. St. John, the Evangelist. On wood, 0,68 h., 0,93 w.  
(28 a.)

1853. St. Mark, the Evangelist. On wood, 0,69 h.,  
 (28 a.) 0,92 w.

1854. St. Luke, the Evangelist. On wood, 0,69 h.,  
 (28 c.) 0,91 w.

1855. St. Gregory with a white dove on his shoulder.  
 (28 c.) On wood, 0,97 h., 0,82 w.

1856. The Apostle Paul. On wood, 0,95 h., 0,84 w.  
 (28 c.)

1857. St. Jerome. On wood, 0,97 h., 0,81 w.  
 (28 c.)

1858. St. Ambrose. On wood, 1,00 h., 0,81 w.  
 (28 c.)

1859. Moses. On wood, 0,48 h., 0,58 w. *L.*  
 (28 a.) All from the Sacristy of the Fathers of St. Wenceslaus in Prague.

1860. Portrait of Bernhard de Witte, formerly Prior  
 (28 a.) of Malta. Above on the left, near the coat of arms, inscribed BERNARDVS WITTE. On canvas,  
 1,26 h., 0,90 w.  
 Obtained through Riedel in Prague, 1742. Inven. 8vo.

**Schönfeldt** (Johann Heinrich), pupil of *Joh. Sichelbein*.  
 Born at Biberach, 1609; died at Augsburg about 1680.

1861. A pastoral festival. On canvas, 0,95 h., 1,83 w.  
 (28 a.) Signed: J. H. Schönfeldt. Fecit.

1862. Battle of the giants. On canvas, 0,95 h., 1,82 w.  
 (28 b.) Signed: J. H. Schönfeldt. Fecit.

1863. A musical entertainment in a high hall, adorned  
 (28 d.) with pictures. On canvas, 1,28 h., 0,91 w.

1864. Similar subject. On canvas; preceding size.

(28 d.) Signed: J. H. Schönfeldt fecit. Besides this, again signed with the monogram H. S. and Fecit. The whole, according to Sandrart, painted for Joh. Marx Jenisch, Burgomaster of Augsburg, and formerly in his possession. All from the Wallenstein Collection in Dux in 1741. Inven. 8vo.

**Vaillant** (Wallerand), painter and celebrated mezzotint-engraver.

Born at Lille, 1623; died at Amsterdam, 1677.

1865. A board with letters nailed upon it. On canvas,  
(26 b.) 0,52 h., 0,42 w.

Signed: Wallerand Vaillant fecit 1658. Heidelberg.

**Lingelbach** (Johann).

Born at Frankfort-on-the-Maine in October 1622;  
died at Amsterdam, 1687.

1866. Vessels in port with many figures. On canvas,  
(9 b.) 0,70 h., 0,90 w.

Signed: I. LINGELBACH fecit. Purchased by Riedel  
in 1751 at the Leipsic Easter fair.

**Bemmel** (Willem).

Born at Utrecht about 1630; died at Nuremberg, 1708.

1867. A landscape with the remains of a bridge, leading  
(48 b.) over a river. On canvas, 0,685 h., 0,95 w.

Signed: F. WB. (interwoven.) Came into the Kunstkammer in 1699, through the Court painter, S. Bottschildt; purchased of Colonel von Wackerbarth; price, 50 Thlr.

1868. A landscape in the evening-twilight. On canvas,  
(26 c.) 1,27 h., 1,98 w.

Signed: WB. (interwoven) f. 1660.

1869. Companion picture; morning. On canvas, 1,27 h.,  
(26 c.) 1,97 w.

Signed: W. B. f. 1661. Both obtained through Count Gotter; together, 80 Conven. Fl.

### Fehling (Heinrich Christoph).

Born at Sangerhausen, 1654; died in Dresden 1725, as Court-painter and first Director of the Academy of Painting.

1870. Colonel Caspar von Klengel. On canvas, 1,12 h.,  
(22 b.) 0,88 w.

Obtained through Bottschildt in 1700. Old inven. 1722.

### Willmann (Michael), pupil of Rembrandt.

Born at Königsberg in Prussia about 1630; died at Leubus, 1706.

✓ 1871. Portrait of a boy; half-length in profile. A study.  
(28 o.) On paper on wood, 0,475 h., 0,35 w.

Obtained through Fehling. Old inven. 1722.

### Loth (Carl) or Carlotto.

Born at Munich, 1632; died in Venice, 1698.

1872. Job with his friends. On canvas, 1,22 h., 1,00 w.  
(34 b.) From Moritzburg. Old inven. 1722.

1873. Job with his wife and friends. On canvas, 1,32 h.,  
(37 c.) 1,40 w.

1728. Old inven. 1722.

1874. Lot and his daughters. On canvas, 1,30 h., 1,40 w.  
(37 d.) Obtained through Leplat in 1725.

1875. Christ, with the crown of thorns and purple mantle,  
(D 2.) before Pilate. On canvas, 1,55 h., 1,26 w.

1725 in the Royal Chapel through Leplat. Old inven.  
1722. Later placed in the Gallery.

**Roos (Johann Heinrich), pupil of *Adrian de Bie*.**

Born at Ottersberg, in the Palatinate, Oct. 27, 1631; died at Frankfort-on-the-Maine, Oct. 3, 1685.

1876. Cattle, sheep and goats in a landscape. On canvas, 0,58 h., 0,78 w.

Signed: J. H. Roos pinxit 1681.

1877. An ox, goats and sheep in a landscape; an old woman sits near them. On canvas, 0,59 h., 0,79 w.

Signed: J. H. Roos fecit. Purchased in 1699, by S. Bottschildt for the Kunstkammer, from the Collection of Col. Wackerbarth; 100 Thlr. 1728 to the Gallery. Old inven. 1722.

1878. A mountainous landscape; in the fore-ground, a small flock with its shepherd asleep. On canvas, 0,35 h., 0,44 w.

Obtained through von Kaiserling. Inven. 8vo.

*Same Artist (?)*. Probably a Copy.

1879. A girl, playing with a dog, near some cows. On canvas, 0,43 h., 0,38 w.

Obtained as above.

**Roos (Philipp), called *Rosa di Tivoli*.**

Born at Frankfort-on-the-Maine, 1655; died at Rome, 1705.

1880. A mountainous landscape with a shepherd's family. (30a.) On canvas, 2,88 h., 4,34 w.

Obtained through Kindermann. Old inven. 1722. Formerly on the Great Stair-case.

1881. A similar subject. On canvas, 2,81 h., 4,26 w. (30c.) As above.

1882. Noah, surrounded by all kinds of animals, receiving the commands of the Lord on his knees. On canvas, 1,96 h., 2,96 w.

Furnished by Melchior Roos in 1723 for Moritzburg, with a companion picture "Orpheus". Old inven. 1722.

✓ 1883. A herd of cattle, sheep and goats; the shepherd stands near a laden horse. On canvas, 2,91 h., 4,34 w.

Obtained through Kindermann. Old inven. 1722.

1884. A herd of cattle with the herdsman on a white horse. On canvas, 1,45 h., 2,20 w.

As above.

1885. Some cattle, lying in the fore-ground of a landscape, in which ruined walls are seen here and there. On canvas, 0,97 h., 1,32 w.

Obtained in 1741 through Rossi in Italy; 50 Thlr.

1886. Wanting.

✓ 1887. Cattle, sheep and goats on a pasture in a landscape with distant mountains. On canvas, 1,45 h., 2,20 w.

Obtained through Count Gotter; 150 Conven. fl.

**Roos** (J. Melchior), son and scholar of *J. Heinrich Roos*.

Born at Frankfort-on-the-Maine, 1659; died, 1731.

1888. Various stags under an oak. On copper, 0,76 h., (28a.) 0,635 w.

Signed: J. M. Roos fecit 1714. J. and M. interwoven. Furnished by the artist himself for Moritzburg. Old inven. 1722.

**Roos or Rosa** (Joseph), grandson of *Rosa di Tivoli*, Electoral Court-painter, Member of the Academy in Dresden, 1764, Inspector of the Imperial Picture-Gallery in Vienna, 1772.

Born at Vienna, 1728; died there, 1805.

1889. A landscape with a flock; the shepherd sits on  
(28a.) the trunk of an old willow. On canvas, 0,72 h.,  
0,86 w.

Signed: Joseph Roos fecit 1765.

**Heiss (Johann) von Memmingen**, pupil of *Heinr. Schönfeld*.

Born, 1640; died at Augsburg, 1704.

1890. The Departure of the Israelites from Egypt. On  
(28c.) canvas, 1,10 h., 2,14 w.

Signed: J. Heiss. 1677.

**Saiter (Daniel)**, pupil of *Carl Loth*.

Born at Vienna, 1647; died at Rome, 1705.

1891. St. Jerome. On canvas, 0,81 h., 0,70 w.

(28a.) Obtained through Count Wackerbarth. Old inven.  
1722.

**Strudel (Peter, Baron von)**, pupil of *Carl Loth*.

Born at Khloes in the Tyrol, 1648; died in Vienna,  
1717.

1892. Jupiter and Antiope. On canvas, 1,52 h., 1,77 w.  
(25c.)

1893. Susannah in the bath. On canvas, 1,54 h., 1,78 w.  
(25c.)

**Same Artist and Tamm (Franz Werner)**.

1894. Fruit lying on the ground, near by, children  
(30b.) playing. On canvas, 2,24 h., 1,13 w.

1895. Similar subject. On canvas, 2,26 h., 1,13 w.  
(30 b.)

**Tamm** (Franz Werner), called *Dapper*; pupil of *Joh. Pfeiffer*.

Born at Hamburg, 1658; died at Vienna, 1724.

1896. A pair of doves. On canvas, 0,36 h., 0,46 w.  
(27 b.) Obtained through Count Gotter.

1897. A hen with her brood of chickens. On canvas;  
(27 b.) of the preceding size.

As above. Both for 100 Conven. fl.

1898. A dead mountain-cock and pheasant, with other  
(30 a,) dead birds. On canvas, 1,57 h., 1,04 w.

1899. Two pheasants and a dove; above them, a bird  
(30 a.) of prey. On canvas, 1,57 h., 1,05 w.  
Both obtained through Count Wackerbarth for  
Moritzburg. Old inven. 1722. From the reserved pic-  
tures in 1856.

**Ruthart** (Carl).

Lived about 1660.

1900. Odysseus compelling Circe to disenchant his  
(51 a.) companions, who had been by her transformed into  
animals. The figures are by *Daniel (?) Heinz*.  
On canvas, 1,33 h., 1,67 w.

Signed: C. RVTHART. fec. 1666.

1901. Several stags on a declivity in a rocky country;  
(15 b.) below in the fore-ground, a couple of cranes  
flying up. On canvas, 0,685 h., 0,56 w.

Signed: C RVTHART. Obtained in 1742 through  
Riedel in Prague. Inven. 8vo.

1902. Running stags, attacked by hounds. On canvas,  
 (15 b.) 0,685 h., 0,57 w.

Signed: C. RVTHART.

✓ 1903. Several bears, attacked by large dogs. On canvas,  
 (15 b.) 0,69 h., 0,89 w.

Signed: C. RVTHART. Obtained through Count  
 Wackerbarth. Old inven. 1722.

**Hamilton** (John George de).

Born in Berlin, 1662; died in Vienna, Jan. 4, 1736.

1904. A prancing, white horse, saddled and bridled.  
 (27 a.) On canvas, 0,50 h., 0,63 w.

Signed: J. G. De Hamilton fec. 1703.

1905. A white horse, led by a negro. On canvas, preceding size.  
 (27 a.)

Signed as above, 1709.

1906. A cream-coloured horse, led by a groom. On  
 (27 a.) canvas, preceding size.

Signed: J. G. De Hamilton. A<sup>o</sup> 1709.

1907. A dappled, thorough-bred horse. On canvas, preceding size.  
 (27 a.)

Signed: J. D. De Hamilton. A<sup>o</sup> 1704. All four  
 taken from the reserved pictures in 1860.

**Rugendas** (Georg Philipp), pupil of *Isaac Fischer*.

Born at Augsburg, 1666; died there, 1742.

1908. Cavalry on a battle-field. On canvas, 0,45 h.,  
 (28 b.) 0,41 w.

From the Wallenstein Collection in Dux in 1741.  
 Inven. 8vo.

**Kupetzky (?) (Johann).**

Born at Pasing, 1667; died at Nuremberg, 1740.

1909. Portrait of the Artist. Half-length; on canvas,  
(22 b.) 0,93 h., 0,73 w.

From the Wallenstein Collection in 1741.

**Agricola (Christian Ludwig).**

Born at Ratisbon, 1667; died there, 1729.

1910. A landscape with a great block of stone, near  
(28 d.) which some Mohammedans are performing their  
devotions. On canvas, 0,89 h., 1,24 w.  
Furnished by Agricola himself. Old inven. 1722.

1911. A millstone is being placed upon a sledge. On  
(28 c.) canvas, 0,80 h., 0,64 w.

Signed: L. A. f.

**Faistenberger (Anton).**

Born at Innsbruck, 1678; died in Vienna, 1722.

1912. A rich landscape with many figures. On canvas,  
(51 c.) 1,22 h., 2,19 w.

Signed: Antoni Faistenberger.

1913. Travellers, attacked by robbers. On canvas, 1,47 h.,  
(26 a.) 2,20 w.

Both from the Wallenstein Collection in Dux in  
1741.

**Denner (Balthasar).**

Born at Hamburg, 1685; died at Rostock, 1749.

1914. St. Jerome. On canvas, 0,45 h., 0,36 w.  
(22 a.) Signed: BD (interwoven) 1731.

1915. Portrait of an old man, almost in profile, in light-brown clothes. On canvas, 0,76 h., 0,64 w.

Signed: Denner Fe. 1731.

1916. Half-length portrait of an old woman with violet drapery over her head. On copper, 0,40 h., 0,34 w.

Signed: Denner 1737. This picture, and No. 1919 furnished by Denner himself from Hamburg. Old inv. 1722.

1917. Half-length portrait of an elderly woman with white drapery over her head. On canvas, 0,43 h., 0,33 w.

Signed: Denner fecit.

1918. Head of a girl with an orange blossom in her hair. On copper. 0,38 h., 0,32 w.

Signed: Denner fecit. Taken from the reserved pictures in 1861.

1919. Half-length portrait of an elderly man. On canvas, 0,365 h., 0,30 w.

1920. Half-length portrait of a man with long gray hair and small mustaches. On canvas, 0,44 h., 0,34 w.

1921. Portrait of an elderly woman, enveloped in a gray cloth, with a white cap. On canvas, 0,45 h., 0,36 w.

1922. Half-length portrait of a woman with a green cap. On canvas, 0,31 h., 0,26 w.

Signed: Denner 1719. From the reserved pictures in 1855.

**Reiner** (Wenceslaus Laurentius), scholar of *Peter Brandel* and *Schweiger*.

Born at Prague, 1686; died, 1743.

1923. A view of the Campo Vaccino in Rome. On  
(28 c.) canvas, 0,73 h., 0,97 w.

Obtained in 1739 through Riedel in Prague. Inven. 8vo.

1924. The golden house of Nero and the fountain in  
(28 c.) in the Piazza Barberini in Rome. On canvas,  
0,71 h., 0,98 w.

As above.

**Ferg** (Franz de Paula).

Born in Vienna, 1689; died in London, 1740.

1925. Tower-shaped building with a bridge. In the  
(28 c.) fore-ground, a mountebank. On copper, 0,42 h.,  
0,51 w.

Signed: F. Ferg. Obtained through Leplat in 1728.  
Old inven. 1722.

1926. Ruins, with a bridge and many figures. On  
(28 c.) copper, 0,43 h., 0,52 w.

Obtained through Leplat 1728. Old inven. 1722.

1927. Buildings on the shore of a lake with many  
(28 c.) figures. On copper, 0,21 h., 0,28 w.

Signed: F. Ferg.

1928. A subject quite similar to the preceding. On  
(28 c.) copper, preceding size.

1929. A landscape with a bridge over a river. On  
(28 c.) copper, 0,25 h., 0,31 w.

Obtained through v. Kaiserling. Inven. 8vo.

1930. A landscape, enlivened with many figures; in the  
(28 c.) fore-ground, a mountebank. On copper, 0,24 h.,  
0,31 w.

**Mengs** (Ismael), father of *A. Raph. Mengs*, scholar of *Samuel Cooper*.

Born at Copenhagen, 1690; died in Dresden, 1764.

1931. The portrait of the Artist enveloped in a mantle.  
(22 b.) On canvas, 0,87 h., 0,72 w.

Obtained in 1741 through v. Kaiserling. Inven. 8vo.

**Sperling** (Joh. Christ.), scholar of *Adrian van der Werff*.

Born at Halle, 1691; died at Anspach, 1746.

1932. Pomona, and Vertumnus in the form of an old  
(18 c.) woman. On copper, 0,425 h., 0,32 w.

Signed: J. C. Sperling, 1719.

**Meytens** (Martin van), scholar of *C. Boit* in Paris.

Born at Stockholm, June 24, 1695; died at Vienna  
in 1770 as Director of the Academy.

1933. Half-length portrait of an old man with a beard.  
(26 c.) On canvas, 0,59 h., 0,49 w.

From the Wallenstein Collection in Dux, in 1741.

**Querfurth** (August); scholar of *Rugendas*.

Born at Wolfenbüttel, 1696; died at Vienna, 1761.

1934. A lady on a white horse bestowing an alms on  
(28 c.) a beggar. On wood, 0,28 h., 0,36 w.

Signed: A. Querfurt pinx.

From the Wallenstein Collection in Dux, in 1741.  
Inven. 8vo.

1935. A lady on horseback stopping before a peasant's  
(28 c.) cottage; a gentleman has dismounted. On copper,  
0,33 h., 0,43 w.

Signed: A. Q. Obtained through Count Gotter; 80  
Conven. fl.

1936. A gentleman on horseback with a falcon on his  
 (28 c.) hand, 0,27 h., 0,35 w.

Signed: A. Querfurt.

Obtained through Count Gotter; 12 Conven. fl.

**Seibold** (Christian), Court Painter to the Empress Maria Theresa.

Born at Mayence, 1697; died at Vienna, 1749.

1937. Half-length portrait of a boy with a gray hat and  
 (22 b.) ostrich feathers. On copper, 0,48 h., 0,38 w.

Obtained through Count Gotter; 40 Conven. fl.

1938. Portrait of a girl with a white veil. On copper,  
 (22 b.) preceding size.

As above; 40 Conv. fl.

1939. Half-length portrait of a man with a spotted fur  
 (22 b.) cap. On wood, 0,425 h., 0,33 w.

As above. Stolen by Wogaz, Oct. 22, 1788.

1940. Portrait of an elderly woman. On copper, 0,43 h.,  
 (22 b.) 0,33 w.

Obtained through Count Gotter with No. 1939 for  
 150 Conven. fl.

1941. The Artist's own portrait; a brush and palette in  
 (22 b.) his left hand. On canvas, 0,74 h., 0,62 w.

As above. 75 Conven. fl.

**Eismann or Lismann** (Joh. Anton).

Born at Salzburg, 1604; died in Venice, 1698.

1942. Ruined walls and graves; in the fore-ground, a  
 (28 d.) boat on the shore. On wood, 0,27 h., 0,31 w.

Obtained through Leplat. Old inven. 1722.

1943. Companion picture to the preceding. On wood,  
 (28 d.) 0,27 h., 0,32 w.

As above.

**Plazer (?) (Johann Victor); scholar of Kesler.**

Born at Malz in Vintschgau, 1704; died at Eppan in the Tyrol, 1767.

The Four Elements and their symbols:

1944. Water. On wood, 0,62 h., 0,97 w.  
(28 a.)

1945. Earth. On wood, 0,61 h., 0,96 w.  
(28 a.)

1946. Fire. On wood, 0,62 h., 0,96 w.  
(28 a.)

1947. Air. On wood, 0,62 h., 0,97 w.

(28 a.) All four from the Wallenstein Collection in Dux in 1741. Inven. 8vo. Perhaps copies after *Jan Brueghel*.

**Plazer (Joh. Georg.)**

✓ 1948. Croesus displaying his treasures to Solon. On  
(28 b.) copper, 0,405 h., 0,595 w.

✓ 1949. Curius Dentatus and the ambassadors of the  
(28 b.) Samnites. On copper, preceding size.

✓ 1950. Mercury seeing Herse, the daughter of Cecrops,  
(28 b.) becomes enamoured of her. On copper, 0,40 h.,  
0,595 w.

✓ 1951. Ariadne and Bacchus with satyrs and bacchantes.  
(28 b.) On copper, preceding size.

All four signed: J. G. Plazer, and taken from the reserved pictures in 1855.

**Potasch (Unknown).**

1952. Waterfowl on a pond. On canvas, 1,44 h.,  
(50 b.) 2,11 w.

From Moritzburg. Old inven. 1722.

### Möller (Andreas).

Born at Copenhagen, Nov. 30, 1683; lived in Vienna about 1724 and died in Berlin about 1750.

(Copy after Robert Walker.)

1953. Oliver Cromwell, in plain armour, his head turned  
(28 c.) towards the left. On canvas, 0,76 h., 0,63 w.  
Furnished in 1727 by the artist himself from Vienna,  
1727. Inven. 8vo.

1954. Count Maurice of Saxony. On canvas, 0,76 h.,  
(22 b.) 0,64 w.

### Artist unknown.

1955. Portrait of a painter. Half-length, life size. On  
(22 b.) canvas, 0,96 h., 0,74 w.  
In 1741 from the Wallenstein Collection in Dux.  
Inven. 8vo.

1956. A man with small mustaches and long flowing  
(26 c.) hair. On canvas, 0,55 h., 0,45 w.

### Copies, by whom, unknown.

1957. Catharine of Medicis, Consort of Henry II., King  
(26 c.) of France. After *A. van Dyck*. On canvas, 0,74 h.,  
0,59 w.  
Old inven. 1722.

1958. Caspar de Coligny, Admiral of France. On can-  
(28 c.) vas, 0,67 h., 0,57 w.

### Dathan (Georg).

Born at Mannheim, 1703.

1959. An allegorical picture of the marriage of Princess  
(6 b.) Mary Josepha, daughter of Augustus III., King  
of Poland, with the Dauphin, son of Louis XV.,  
in 1747. On wood, 0,57 h., 0,415 w.  
Signed: Georg Dathan 1748.

**Kern (Anton), or Körne**, scholar of *Pittoni* in Venice.

Born at Tetschen in Bohemia, 1710; died in Dresden in 1747. Appointed painter to the court of King Augustus III., in 1741, with a salary of 20 thalers, monthly.

1960. The murder of the Innocents at Bethlehem. On  
(28 b.) canvas, 0,74 h., 0,98 w.

From the Royal Bed-chamber.

**Mengs (Anton Raphael).**

Born at Aussig in Bohemia, Mar. 12, 1728; died in Rome, June 29, 1779.

1961. An angel appearing to Joseph while sleeping. On  
(22 c.) canvas, 0,55 h., 0,28 w.

A sketch for an altar-picture in the Catholic cathedral in this city.

✓ 1962. The penitent Magdalene. On canvas, 0,48 h., 0,64 w.  
(22 b.)

1963. Maria Antonia, Consort of the Elector Frederick  
(22 b.) Christian of Saxony. On canvas, 1,57 h., 1,10 w.

**Artist unknown.**

1964. A rural dance. On wood, 0,24 h., 0,36 w.  
(28 c.)

1965. A company at table in a garden. On wood, pre-  
(28 c.) preceding size.

**Wagner (Maria Dorothea), *née* Dietrich.**

Born in Dresden, 1728; died, 1788.

1966. A valley with a brook and a mill. On wood,  
(28 d.) 0,27 h., 0,37 w.

Signed: M. D. W.

**Graff (Anton), pupil of Ulrich Schellenberg.**

Born at Winterthur, 1736; member of the Academy in Dresden, 1766; died here, 1813.

1967. Life-size portrait of Frederick Augustus the Just,  
(22a.) King of Saxony. On canvas, 2,26 h., 1,37 w.  
Signed: A. Graff pinx. 1795. Placed in the Gallery in 1855; formerly in the Parliament-House.

1968. Half-length portrait of the preceding. On canvas,  
(22b.) 0,71 h., 0,57 w. \* (III 0.)  
Obtained for the Gallery through the Cabinet-Minister, Count Einsiedel.

1969. The Artist's own portrait. On canvas, 0,72 h.,  
(22b.) 0,56 w.  
Purchased from the heirs in 1832, for 200 Thlr.

1970. The same in entire figure. On canvas, 1,68 h.,  
(22b.) 1,07 w.  
Painted on his reception in the Academy.

1971. The same, younger. On canvas, 1,03 h., 0,80 w.  
(22b.) From the reserved pictures in 1855.

1972. Portrait of the poet Christ. Fürchtegott Gellert.  
(22b.) On canvas, 0,65 h., 0,53 w.  
Presented in 1865 by Fräulein von Wagner.

1973. Portrait of Christian Heinrich Voigt, manufacturer  
(22b.) of gold- and silver-wire goods, at that time living  
in Dresden. On canvas, 0,79 h., 0,61 w.

1974. Portrait of Carl Gottlieb Hommeyer, merchant  
(22b.) and manufacturer in Dresden. On canvas, pre-  
ceding size.

✓ 1975. Portrait of Christiane Henriette Hommeyer, *née*  
(22b.) Voigt, wife of the preceding. On canvas, 0,79 h.,  
0,62 w.

✓ 1976. Portrait of Frau Eltz, *née* Voigt, of Dresden.  
 (22 b.) On canvas, preceding size.

✓ 1977. Portrait of Fräulein Christiane Friedericke Voigt,  
 (22 b.) of Dresden. On canvas, 0,79 h., 0,61 w.

Nos. 1973—1977 bequeathed to the Gallery in 1867,  
 by the late Carl Eduard Lötze, banker, in this city.

### Kauffmann (Angelica), scholar of her father.

Born at Schwarzenberg, on the Bregenzer Ach, 1741;  
 died in Rome, 1807.

✓ 1978. Portrait of a young lady as a sibyl. On canvas,  
 (22 b.) 0,89 h., 0,72 w. \* (III 36.)

Signed: Angelica Kauffmann pinx.

✓ 1979. Portrait of a young lady, attired as a Vestal  
 (22 b.) Virgin. On canvas, 0,92 h., 0,73 w. \* (III 7.)

Signed as the preceding.

1980. Ariadne, abandoned by Theseus, on the shore of  
 (22 b.) the sea; at her feet, a weeping cupid. On canvas,  
 0,88 h., 0,71 w. \* (III 8.)

All three acquired in 1782.

### Vogel (Christian Leberecht), pupil of Schönau.

Born in Dresden, 1759; died here, 1816.

1981. Two little boys, the sons of the artist, turning  
 (22 b.) over the leaves of a picture-book. On canvas,  
 0,76 h., 1,01 w.

Purchased in 1817 from the heirs, for 300 Thlr.

### Grassi (Joseph).

Born at Vienna, April 22, 1757; died in Dresden,  
 Jan. 7, 1838.

1982. John the Baptist. On canvas, 0,80 h., 0,60 w.  
 (P 11.) To the Gallery in 1838; bequeathed by the artist.

1983. The Apostle Peter. On canvas, 0,63 h., 0,50 w.  
(Q2.)

**Klengel (Joh. Christian).**

Born at Kesselsdorf, 1751; Member of the Academy in Dresden, 1777; Professor in 1800; died here, 1824.

1984. Apollo tending the herd of Admetus on a hill,  
(22c.) at sun-set. On canvas, 0,97 h., 1,46 w.

Signed: Klengel. Purchased in 1825, from the artist's heirs for 300 Thlr.

1985. Similar subject. On canvas, 1,15 h., 1,67 w.  
(22c.) Signed as above. Presented to the Gallery, July  
1855, by the artist's daughter.

**Friedrich (Caspar David).**

Born at Greifswalde, 1774; died in Dresden 1835.

1986. Two men, observing the new-moon. On canvas,  
(P8.) 0,35 h., 0,44 w.

Painted in 1819; purchased from the estate of the artist in 1840, for 150 Thlr.

1987. Reposing after hay-making. On canvas, 0,74 h.,  
(O2.) 1,03 w.

The last picture of the artist, painted in 1835; also purchased in 1840; price, 80 Thlr.

1988. A cromlech. On canvas, 0,55 h., 0,71 w.  
(P4.) Reception-picture. From the Collection of the Academy in this city in 1868.

**Friedrich (Caroline Friederike).**

Born in Friedrichstadt, 1749; died, 1815.

1989. Pastry on a plate with a glass of Madeira. On  
(P4.) canvas, 0,44 h., 0,63 w.

Signed: Caroline Friederike Friedrich. Inv. et p.  
1799.

**Richter** (Therese).

Born in Dresden in 1777.

1990. A carp, with a vessel containing flowers. On  
(P 6.) canvas, 0,43 h., 0,57 h.

Presented by the artist.

1991. Two squirrels, a hazel-nut branch, stag's horns,  
(P 5.) etc. On canvas, 0,63 h., 0,79 w.

Both signed: Composé et peint d'après nature de  
Therese Richter à Dresde l'an 1807 and 1809 (!).**Matthäi** (Friedrich).

Born at Meissen, 1777; died, 1845, at Vienna.

1992. Orestes assassinating Aegistheus. On canvas, 1,58 h.,  
(O 3.) 2,39 w.

Purchased from the artist's heirs in 1858, for 300 Thlr.

1993. The death of the Athenian King Codrus. A  
(P 2.) sketch. On canvas, 0,37 h., 0,52 w.

Purchased from the artist's heirs in 1846. Price,  
200 Thlr.**Pochmann** (Traugott Leberecht).Prof. in the Academy of Art; born in Dresden  
1762; died, 1830.

1994. The Artist's own portrait. On canvas, 0,99 h.,  
(P 11.) 0,80 w.

Purchased, Jan. 17, 1847, from the artist's daughter.  
Price, 25 Thlr.**Kügelgen** (Gerhard von).

Born at Bacharach, 1772; murdered near Dresden, 1820.

1995. The prodigal son. Half-length, life-size. On  
(O 2.) canvas, 0,97 h., 0,76 w.

Purchased, Oct. 19, 1820; price 300 Thlr.

**Faber** (Johann Theodor Eusebius).

Born at Gottleuba, 1772; died in Dresden, Sept. 2, 1852.

1996. Castle Falkenstein in the Harz. On canvas, 0,42 h.,  
(P 8.) 0,57 w.

1997. A landscape in the Italian Tyrol. On canvas,  
(P 8.) preceding size.

Both presented, in August 1863, by Geh. R. von Flotow.

**Rösler** (Joh. Carl).

Born in Görlitz, 1775; died in Dresden, Feb. 20, 1845.

1998. Portrait of the actor and entomologist Ochsenheimer. On canvas 0,81 h., 0,68 w.

Presented in 1856 by the Court-actor Heine.

**Vogel von Vogelstein** (Carl), son of *Christ. Leberecht Vogel*.

Born at Wildenfels, June 26, 1788; died in Munich, March 4, 1868.

1999. Portrait of Frederick Augustus the Just, King of Saxony. On wood, 0,72 h., 0,57 w.

Inscribed on the backside: Friedrich August, König von Sachsen. Nach der Natur gemalt von C. Vogel. Dresden 1823.

2000. Life-size portrait of Pope Pius VII., entire figure, (O 3.) painted from life in Rome. On canvas, 1,63 h., 1,17 w.

Property of His Maj. the King; placed in the Gallery in Feb. 1855 for conservation.

✓2001. A series of pictures from Göthe's Faust, connected together by the frame. On canvas, 3,90 h., 3,06 w.

Received in 1867 by bequest of the artist.

**Naeke (Gustav Heinrich).**

Born at Frauenstein, 1785; died in Dresden, 1835.

2002. The Artist's own portrait. On canvas, 0,41 h.,  
(P 11.) 0,40 w.

Acquired in 1866, by bequest of Burgomaster Hübler,  
of this city.

**Gröger.**

Born at Ploen, 1766; lived in Hamburg.

2003. The Artist's own portrait. On canvas, 0,60 h.,  
(O 2.) 0,46 w.

Presented by the artist.

**Steinla (Moritz Müller named).**

Born in Steinla, Aug. 21, 1791; died, Nov. 21, 1858,  
in Dresden.

2004. The Artist's own portrait. On canvas, 0,83 h.,  
(P 11.) 0,67 w.

Signed: M. Steinla se ips. pinx. 1826. Presented  
by the artist.

**Törmer (Benno Friedrich).**

Born in Dresden, July 4, 1804; died in Rome, Feb. 6,  
1859.

2005. The music-lesson. On wood, 0,42 h., 0,35 w.

(P 8.) Signed: B. Törmer. Rom 1857. Presented by the  
artist's heirs, Colonel Törmer, and High-Constable  
Count Holtzendorf.

**Plüddemann (Hermann).**

Born at Culberg, July 17, 1809; died in Dresden,  
June 24, 1868.

2006. The Emperor Frederick Barbarossa, appeasing the  
(Q 1.) party-strife at the Diet at Besançon, 1157. On  
canvas, 1,57 h., 2,43 w.

Signed: H. Plüddemann, 1859. Acquired in 1860  
from the Exhibition funds. Price 650 Thlr.

**Doerr (Otto Erich Friedrich August).**

Born at Ludwigslust (Mecklenburg-Schwerin), Dec. 3, 1831; died in Dresden, Nov. 18, 1868.

2007. A Parisian painter's studio. On canvas, 0,61 h.,  
(P 7.) 0,82 w.

Signed: O. Dörr. Presented in 1872 by the widow  
of the artist, Frau Bertha Doerr.

**Gliemann (Philipp Albert), scholar of Prof. Julius Hübner.**

Born at Wolfenbüttel, Dec. 26, 1822, died in Dresden,  
April 25, 1872.

2008. A Jew's head with beard. On canvas, 0,495 h.,  
(P 3.) 0,37 w.

Signed: Gliemann f. im Atelier JH. Presented in  
1872 by Prof. J. Hübner, in whose atelier it was  
painted.

**Schnorr von Carolsfeld (Julius Veit Hans).**

Born at Leipsic, March 26, 1794; died, May 24,  
1872.

✓ 2009. Visit of Ananias to Paul. The original picture  
(22 d.) for the lower part of a stained glass-window in  
St. Paul's in London. Paper on linen, 3,04 h.,  
3,73 w.

Signed: J. S. interwoven.

2010. Design for a stained-glass window in St. Paul's  
(22 c.) in London. In the upper part: the Conversion of  
Saul. In the lower part: the Visit of Ananias.  
(See the preceding picture.) Water-colours on  
paper, 0,75 h., 0,305 w.

Both acquired in 1867 from the Public Art fund.  
Price, 2000 Thlr.

2011. Visit of Zacharias and Elisabeth with the infant  
 (28 c.) John to the Holy Family. On canvas, 1,23 h.,  
 1,02 w.

Signed: J. S. interwoven, 1817. From v. Quandt's  
 Collection in 1868. Price, 700 Thlr.

**Bähr (Carl Johann).**

Born, Aug. 6, 1803 in Riga; died, Sept. 29, 1869,  
 in Dresden.

2012. Ivan the Terrible, Czar of Russia, to whom  
 (P 10.) Finnish magicians announce his death. On can-  
 vas, 1,93 h., 2,58 w.

Signed: 1850. C. Bähr. Acquired in 1852, from  
 the Lind. Endowment; 600 Thlr.

**Dahl (Johann Christian Claussen).**

Born at Bergen in Norway, Feb. 24, 1788; died in  
 Dresden, Oct. 14, 1857.

2013. A large Norwegian landscape. On canvas, 1,83 h.,  
 (P 1.) 2,37 w.

Signed: J. Dahl 1850. Purchased in 1853 with the  
 Exhibition receipts and the Catalogue funds of the  
 Royal Picture-Gallery for 800 Thlr.

2014. A forest-stream in the mountains. On canvas,  
 (P 4.) 0,76 h., 0,61 w.

Signed: Dahl 1819. 1868; reception picture from the  
 Collection of the Art Academy in this city.

**Müller (Heinrich Eduard).**

Born at Pultawa, Sept. 6, 1823; died in Dresden,  
 1853.

2015. Lake Michigan in North America. On canvas.  
 (P 7.) 0,77 h., 1,05 w.

Signed: H. Müller 53. Acquired in 1854 from the  
 Exhibition funds; 200 Thlr.

**Jäger (G.).**

Born, July 12, 1808; died in Leipsic, April 19, 1871; Director of the Art Academy in Leipsic.

2016. Marriage of St. Catherine with the Infant Christ.  
(P 2.) Round; on canvas, 0,41 in diameter.

Signed: G. J. (interwoven) 1855. Acquired as above in 1855; 250 Thlr.

**Papperitz (Gustav Friedrich).**

Born in Dresden, Jan. 27, 1813; died here, Jan. 16, 1861.

2017. The valley of Elche in Spain. On canvas, 0,81 h.,  
(P 7.) 1,22 w.

Signed: F. G. P. interwoven. Acquired as above in 1857. Price, 200 Thlr.

**Rotermund (Julius Wilhelm Louis); scholar of Prof.  
E. Bendemann.**

Born at Hanover, March 11, 1826; died at the bath of Salzbrunn in Silesia, June 14, 1859.

2018. The body of Christ bemoaned by his relations.  
(O 3.) The artist's last picture. Finished by E. Bendemann. On paper attached to linen, 2,58 h., 2,83 w.

Signed: Julius Rotermund inv. et pinx. E. Bendemann dir. et fin. Dresden 1859.

Presented to the Gallery in 1861 by the Dresden Art Union. Price, 925 Thlr.

**Wichmann (Adolph Friedrich Georg).**

Born at Celle March 18, 1820; died in Dresden, Febr. 17, 1866.

2019. Pietro Aretino reading from his works to a company at Titian's house. On canvas, 1,03 h., 1,40 w.

Signed: A. Wichmann 1865. Purchased in 1865 from the Exhibition receipts. Price, 700 Thlr.

**Carus (Carl Gustav), Dr.**

Born at Leipsic Jan. 3, 1789; died in Dresden July 28, 1869.

✓ 2020. A landscape in spring. A study from the Rosenthal near Leipsic. On canvas, 0,35 h., 0,44 w.  
(P 4.)

Signed: Carus pinx. 1814.

✓ 2021. A landscape by moonlight. On pasteboard, 0,30 h.,  
(P 4.) 0,41 w.

Both acquired in 1869 by bequest of the artist.

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## Pictures of native, for the most part still living artists.

(Exhibited in the north-eastern Zwinger pavilion.)

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**Peschel (Carl Gottlob).**

Born in Dresden, March 31, 1798.

2022. The angels of God appearing to the patriarch  
(P 11.) Jacob, on his journey to the land of promise.  
Gen. ch. xxxii. On canvas, 1,32 h., 1,76 w.

Signed: CP. (interwoven) pinx. 1845. Acquisition of  
the Lindenau Endowment in 1845 for 700 Thlr.

2023. "Come unto me all ye that labour and are heavy  
(P 2.) laden and I will give you rest". On canvas, 0,32 h.,  
0,54 w.

Signed as above, 1851. Acquired in 1851, from the  
Exhibition funds; 250 Thlr.

**Richter (Ludwig Adrian).**

Born in Dresden, Oct. 7, 1802.

2024. A landscape in spring with a bridal procession.  
 (P 2.) On canvas, 0,94 h., 1,40 w.

Signed: L. Richter 1847. Acquired in 1847 through the Lindenau Endowment; 700 Thlr.

**Hauschild (Max).**

Born in Dresden, Aug. 23, 1809.

2025. Architectural picture with figures, representing the reception of fugitive monks into a monastery.  
 (P 8.) On canvas, 1,15 h., 0,92.

Signed: Max Hauschild 1848. Presented by Prof. E. Bendemann in 1848.

**Schurig (Carl Wilhelm), pupil of Prof. E. Bendemann.**

Born in Leipsic, De. c17, 1818; died in Dresden, March 10, 1874.

2026. John, bishop of Speyer, protecting the Jews, severely persecuted during the first crusade. On canvas, 1,28 h., 1,65 w.

Signed: C.W. Schurig. 1851. Acquired through the Lindenau Endowment in 1851; 700 Thlr.

**Hübner (Rudolph Julius Benno).**

[Born at Oels in Silesia, Jan. 27, 1806.]

2027. The Golden Age; a group of shepherd boys. On (22 b.) canvas, 1,17 h., 1,98 w.

Signed: JH. (interwoven) 1848. Acquired through the Lindenau-Endowment in 1849; 700 Thlr.

✓ 2028. Disputation between Dr. Luther and Dr. Eck, in (29 d.) Leipsic. On canvas, 3,28 h., 6,17 w.

Aquired 1867 from the Public Art funds. Price, 9000 Thlr. With the inscription: Angefangen in April 1863 und vollendet im December 1866. Julius Hübner in Dresden etc.

Er. 111 .

2029. Portrait of the actor F. W. Porth in the character  
 (P 9.) of "President" in Schiller's "Kabale und Liebe".  
 On canvas 0,89 h., 0,67 w.  
 Signed: JH. (interwoven) 1853. Presented by the  
 artist in 1869.

2030. A Jew's head with a black beard; a study. Half-  
 (P 3.) length, full size. On canvas, 0,56 h., 0,45 w.  
 Signed: JH. (interwoven) 1834 Presented by the  
 artist in 1872.

2031. A foot-soldier. A portrait-study after the painter  
 (P 3.) Guido Hammer. Half-length. On wood, 0,685 h.,  
 0,40 w.  
 Signed: JH. (interwoven) 1848. Presented as above  
 in 1872.

**Franz-Dreber** (Carl Heinrich), pupil of Prof. *Ludwig Richter*.

Born in Dresden, Jan. 9, 1822.

2032. An Italian mountain-landscape; in the fore-ground,  
 (P 3.) the Good Samaritan. On canvas, 1,23 h., 1,76 w.  
 Signed: H. Franz-Dreber. Rom 1848. Acquired in  
 1849 from the Stipend funds; 40' Thlr.

**Rötting** (Julius Robert), pupil of Prof. *E. Bendemann*.

Born in Dresden, Sept. 7, 1821.

2033. Columbus before the council at Salamanca. On  
 (Q 1.) canvas, 1,73 h., 2,39 w.  
 Signed: J. Rötting 1851. Acquired through the  
 Lind. Endowment in 1851, 568 Thlr.

**Puyroche** (Elise), *née Wagner*.

Born in Dresden, March 31, 1828. Residing in Lyons.

2034. The torn wreath. On canvas, 1,05 h., 0,89 w.  
 (Q 2.) Signed: Elise Wagner. 1850. Acquired in 1851,  
 from the Exhibition funds; 80 Friedrichsd'or.

**Hahn** (Carl Wilhelm), pupil of Prof. *J. Hübner*.  
Born at Ebersbach in Oberlausitz. Jan. 7, 1829.

2035. Scene from "Michael Kohlhaas by Heinrich von Kleist". Kohlhaas, having searched in vain for his enemy, the young lord of Dronka, in the nunnery of Erlabrunn, takes the steward prisoner. The abbess, alarmed by the torches of the soldiers, begs that the nunnery may be spared. On canvas, 1,77 h., 1,05 w.

Signed: W. Hahn 1851. Acquired in 1851 from the Stipend funds; 200 Thlr.

**Kummer** (Carl Robert).

Born in Dresden, May 30, 1810.

2036. Scotch landscape, near Arisaig; in the distance, (P 6.) the island Eigg. Sun-set. On canvas, 0,98 h., 1,64 w.

Signed: R. Kummer. Acquired in 1852, from the Exhibition funds; 350 Thlr.

**Grosse** (Franz Theodor), pupil of Prof. *E. Bendemann*.

Born in Dresden, April 23, 1829.

2037. Leda and the swan. On canvas, 1,50 h., 1,08 w.  
(P 1.) Signed: Th. Grosse 1852. Acquired in 1852 from the Exhibition funds; 200 Thlr.

**Wislicenus** (Hermann), pupil of Prof. *J. Schnorr von Carolsfeld*.

Born at Eisenach, Sept. 20, 1825.

2038. Plenty and Want; in two groups represented in (P 11.) in an architectural frame. On canvas, 1,76 h., 1,93 w.

Signed: WISLICENUS. Acquired in 1852 from the Academy funds; 400 Thlr.

**Oer (Theobald von).**

Born at Nottbeck, near Sternberg in Westphalia  
Oct. 9, 1807.

2039. Albrecht Dürer in Venice receiving the visit of  
(P 7.) the aged Giovanni Bellini. Among the figures  
may be noticed the most celebrated Venetian  
masters of that period. On canvas, 0,96 h.,  
1,34 w.

Signed: Th. v. Oer. Dresden, 1859. Acquired  
through the Lind. Endowment in 1853. 600 Thlr.

**Schönherr (Carl Gottlob), pupil of Prof. J. Hübner.**

Born at Lengefeld, Aug. 15, 1824.

2040. Peter, raising Tabitha to life. Acts, ch. ix ,36 etc.  
(P 2.) On canvas, 0,92 h., 1,50 w.

Signed: C. Schönherr 1855. Acquired in 1855 through  
the Lind. Endowment. 400 Thlr.

**Wegener (J. Fr. Wilhelm).**

Born in Dresden, 1812.

2041. A conflagration in a forest and on a prairie in  
(O 1.) the interior of North America. On canvas, 2,27 h.,  
2,83 w.

Signed: F. W. Wegener. 1846. Acquired in 1859  
from the Exhibition funds; price, 900 Thlr.

2042. Stags, going through the water. On canvas, 0,31 h.,  
(P 6.) 0,44 w.

Signed: J. W. Wegener. 1855. Acquired as above  
in 1855. Price, 60 Thlr.

**Leypold (Carl Julius von).**

Born in Dresden, July 24, 1806.

2043. View of a German town on a river with a mill  
(P 9.) and vessels. On canvas, 0,87 h., 1,34 w.

Signed: J. v. Leypold. 1856. Acquired in 1856, from  
the Exhibition funds. Price, 350 Thlr.

2044. View of the Mercury-Bastion in Dresden, and the  
 (42 b.) old city, moat from the Marien strasse towards the  
 Seethor. On canvas, 0,39 h., 0,55 w.

Signed: J. v. Leypold. Presented in 1872 by Advocate Hünich.

**Mühlig** (Meno), pupil of Prof. *J. Hübner*.

Born at Eibenstock, April 28, 1823; died June 7, 1873.

2045. A pilgrimage in the snow. The returning monks,  
 (P 11.) attacked by robber-knights, are rescued by the  
 steward of the monastery and his troopers. On  
 canvas, 1,33 h., 1,87 w.

Signed: Meno Mühlig. Acquired in 1857 from the  
 Exhibition funds. Price 300 Thlr.

**Müller** (Moritz).

Born at Diethenburg, near Wechselburg, 1825.

2046. A child, reading. On canvas, 0,44 h., 0,38 w.  
 (P 8.) Signed: J. M. Müller. Acquired in 1857 as above.  
 Price, 50 Thlr.

**Schuster** (Albrecht Louis), scholar of Prof. *J. Hübner*.

Born at Berthelsdorf, near Stolpen, May 9, 1824.

2047. Storming of the great fortification in the battle of  
 (P 10.) Borodino by the Saxon cuirassiers in 1812. On  
 canvas, 1,88 h., 2,85 w.

Acquired in 1858, from the Exhibition funds. Price,  
 700 Thlr.

2048. Brave resistance of the battalion "aus dem Win-  
 (Q 2.) kell" in the battle of Jena in 1806. On canvas,  
 1,17 h., 2,27 w.

Signed: Schuster. 1862. Acquired in 1862 as above.  
 Price, 469 Thlr.

**Hammer** (Edmund Guido), scholar of Prof. *J. Hübner*.

Born in Dresden, Feb. 4, 1821.

✓ 2049. A wild sow with young boars, attacked by a dog.  
 (Q 3.) On canvas, 1,31 h., 1,87 w.

Signed: Guido Hammer. 1860. Acquired as above.  
 Price, 340 Thlr.

2050. A spotted hound. On canvas, 0,60 h., 0,47 w.  
 (Q 1.) Signed: Guido Hammer. 1852. Presented in 1872 by  
 Prof. Hübner.

**Krüger** (Joh. Heinr. Carl).

Born at Salzwedel, June 5, 1812.

2051. A village-landscape. On canvas, 1,00 h., 1,33 w.  
 (Q 2.) Acquired in 1861 from the Exhibition funds. Price,  
 200 Thlr.

**Fiebiger** (Julius).

Born at Bautzen, Sept. 5, 1813.

2052. A landscape in Bohemia with Lobosch, a moun-  
 (P 6.) tain near Lobositz. On canvas, 0,99 h., 1,40 w.  
 Signed: J. Fiebiger 1861. Acquired in 1861 as  
 above. Price, 200 Thlr.

**Dahl** (Johannes Siegwald), son of *Christ. Claussen*.

Born in Dresden, Aug. 16, 1827.

2053. A dying roe and her fawn. On canvas, 0,76 h.,  
 (P 5.) 0,98 w.  
 Signed: S. Dahl 1861. Acquired in 1861 as above.  
 Price, 110 Thlr.

2054. The ferry near Tellemarken in Norway. On  
 (P 8.) canvas, 0,67 h., 1,36 w.

Signed: Siegwald Dahl 1863. Acquired in 1863 as  
 above. Price, 300 Thlr.

**Lasch** (Johann Carl), scholar of Prof. *E. Bendemann*.  
Born at Leipsic. July 1, 1819.

2055. Juvenile pleasures. Children playing with a hay-wheelbarrow. On canvas, 1,06 h., 0,86 w.  
(P 9.) Signed: C. Lasch 1861. Düsseldorf. Acquired in 1862 from the Exhibition receipts. Price, 550 Thlr.

**Oehme** (Ernst Erwin), son of *Ernst*.  
Born in Dresden, Sept. 18, 1831.

2056. A quarry in the Saxon Switzerland. On canvas,  
(P 9.) 1,42 h., 1,06 w.  
Signed; Erwin Oehme j. 1860. Dresden. Acquired in 1863 as above. Price, 300 Thlr.

**Leonhardi** (August Eduard).  
Born at Freiberg, Jan. 19, 1826.

2057. A German forest-landscape. On canvas, 2,13 h.,  
(Q 3.) 1,70 w.  
Signed: E. Leonhardi 1863. Acquired in 1864 as above. Price, 650 Thlr.

**Rosenfelder**, Director of the Academy of Art in Königsberg in Prussia.

2058. Portrait of the late Prof. Resch, painter in Breslau.  
(O 2.) On canvas, 0,67 h., 0,52 w.  
Signed: Rosenfelder. 1849. Acquired in 1865 by bequest of Prof. Resch.

**Thomas** (Carl Gustav Adolph), scholar of Prof. *Ludwig Richter*.

Born at Zittau, Sept. 28, 1834.

2059. A landscape, suggested by scenery near Brannenburg in the Bavarian highlands. On canvas, 0,94 h. 1,38 w.  
(P 3.) Signed: Ad. Thomas München. 1866. Acquired in 1866 from the Exhibition receipts. Price, 230 Thlr.

**Lier (Adolph).**

Born at Herrnhut, May 21, 1826; now living in Munich.

2060. A landscape on the Oise by moonlight. On canvas, 1,05 h., 1,50 w.

Signed: A. Lier. Acquired in 1867 from the Exhibition receipts. Price, 300 Thlr.

**Simonson (David), scholar of Prof. E. Bendemann.**

Born in Dresden, March 15, 1831.

2061. Portrait of the artist's wife, *née* Castelli. On canvas, 0,56 w., 0,48 w.

Signed: D. Simonson. 1867. Acquired in 1867 as above. Price, 130 Thlr.

**Seydel (Gustav Eduard).**

Born at Luxemburg, March 18, 1822.

2062. Melancholy tidings from the battle-field in Bohemia in 1866. On wood, 0,49 h., 0,67 w.

Signed: Ed. Seydel 1867. Acquired in 1867 as above. Price, 250 Thlr.

**Müller (Karl Wilhelm).**

Born in Dresden, Nov. 28, 1839.

2063. A night-scene in the Roman Campagna. On canvas, 1,17 h., 1,64 w.

Signed: C. W. M. (interwoven) 1868. Acquired in 1868 from the Exhibition receipts. Price, 300 Thlr.

**Sturm (Leonhard).**

Born at Reichmannsdorf, near Bamberg, Feb. 10, 1834.

2064. Portrait of King John of Saxony. On porcelain, 0,43 h., 0,35 w.; in oval form.

Signed: L. Sturm. 1868. Presented in 1868 by the artist.

2065. Portrait of Queen Amelia of Saxony. On por-  
 (22a.) celain, preceding size.  
 Signed and acquired as above.

**Hofmann** (Johann Michael Heinrich).

Born in Darmstadt, March 19, 1824. Pupil of the  
 Düsseldorf Academy from 1842—1844.

2066. Christ and the woman taken in adultery. On  
 (P1.) canvas, 1,75 h., 2,15 w.  
 Signed: H. Hofmann. Acquired from the Public  
 Art funds. Price, 4000 Thlr.

**Georgi** (Friedrich Otto).

Born in Leipsic, Feb. 2, 1819..

2067. Jerusalem and Moriah. On canvas, 1,96 h., 1,43 w.  
 (O1.) Signed: Otto Georgi. 1869. Acquired in 1869 from  
 the Exhibition receipts. Price, 250 Thlr.

**Gärtner** (Heinrich Johann).

Born at Neustrelitz (Mecklenburg), Feb. 22, 1828.

2068. Heroic landscape; accessories, Adam and Eve after  
 (P 4.) their expulsion from Paradise. On canvas, 1,62 h.,  
 2,22 w.  
 Signed: H. G. fec. Roma. 1865. Acquired in 1870  
 from the Exhibition receipts. Price, 500 Thlr.

**Choulant** (Theodor).

Painter to the Royal Saxon Court; born in Dresden,  
 July 18, 1827.

2069. View of St. Peter's with the Vatican and the castle  
 (O2.) of St. Angelo. On canvas, 1,32 h., 1,93 w.  
 Signed: Choulant. Acquired as above in 1870. Price,  
 244 Thlr.

**Thiele (Julius Arthur).**

Born in Dresden, June 11, 1841.

2070. A dead hare, suspended by one leg. On paper,  
(Q 1.) 0,85 h., 0,565 w.

Signed: A. Thiele fecit im Atelier JH. (interwoven)  
1864. Dresden. Presented in 1872 by Prof. Hübner.

2071 and 2072 wanting.

**Collection**  
 of the  
**Pastil Pictures; of the Paintings of**  
**Dietrich, Canale and Canaletto.**

(Exhibited in the rooms on the ground floor of the  
Museum.)

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**Pastils.**

**Reni (Guido).**

See page 67.

✓ 2073. St. Francis, drawn with coloured crayons on paper.  
(40 a.) Mod. purchase. ~~155~~.

**Mengs (Anton Raphael).**

See page 298.

2074. Portrait of his father, Ismael Mengs.  
(40 a.)

2075. Portrait of the Artist in his youth.  
(40 a.)

2076. The same, more front-face. \* (III 30.)  
(40 a.)

2077. Portrait of the wife of the painter Alexander  
(40 a.) Thiele.

2078. Portrait of the courtier von Hofmann, husband  
(40 a.) of the pastil-artist, Felicitas Sartori of Venice.

2079. The songstress Mingotti.  
(40 a.)

2080. The singer, Domenico Annibali.  
(40 a.)

2081. The painter, Louis Sylvestre.  
(40 a.)

2082. Augustus III., King of Poland.  
(40 a.)

2083. His son Frederick Christian, Elector of Saxony.  
(40 a.)

2084. Maria Antonia Walpurgis, Princess of Bavaria,  
(40 a.) Consort of the preceding.

2085. Frederick Augustus the Just, King of Saxony,  
(40 b.) as Electoral prince at the age of ten months.

2086. Cupid, sharpening a golden dart. \* (III 14.)  
(41 a.)

**Maron** (Theresia), sister of *A. Raphael Mengs*.

2087. Half-length portrait of the Artist.  
(41 a.)

2088. Portrait of her sister, Julie Mengs.  
(41 a.)

**Liotard** (Jean Etienne).

Born at Geneva, 1702; died there, 1779.

2089. Portrait of the Artist in the costume which he  
(41 a.) wore during his residence in Constantinople.

2090. Count Maurice of Saxony, Marshal of France.  
(41 a.)

Very fine.

2091. The so-called "Vienna Chocolate-Girl", named  
 (41 a.) Baldauf.

2092. Portrait of Mademoiselle Lavergne, niece of the  
 (41 a.) Artist; known by the name of "*la belle Lionnaise*"\*).  
 Obtained, together with No. 2089, through the Duc  
 de Richelieu in 1747.

**Schmidt (Johann Heinrich).**

Born in Hildburghausen, 1749; died at Dresden, 1829.

2093. Portrait of Her Royal Highness Princess Augusta  
 (40 b.) of Saxony, at the age of two years.

**La Tour.**

Lived in Paris about 1760.

2094. Maria Josepha, daughter of Augustus III., of  
 (40 a.) Poland, Dauphiness of France, mother of Louis XVI.,  
 XVIII., and Charles X.

2095. Count Maurice of Saxony. Marshal of France.  
 (40 a.)

**Carriera (Rosalba), pupil of Cav. Diamantini and Nazari.**  
 Born at Venice, 1675; died there. 1757.

2096. Frederick Christian of Saxony as Electoral Prince.  
 (40 c.)

2097. Anna Amalia, Princess of Modena.  
 (40 a.)

2098. A procurator of Venice in official dress.  
 (40 a.)

2099. Maria Josepha, daughter of the Emperor Joseph I.,  
 (41 a.) Consort of Augustus III., King of Poland.

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\*) On the back of this picture is inscribed in beautiful writing, doubtless by the artist's own hand: *Liseuse. En habit de Paisanne Lionnaise, peinte par Liotard de Genève, Surnommé Le peintre Turc. à Lyon 1746.*

2100. Abbé Sartorius.  
(40 b.)

2101. Christian VI., King of Denmark.  
(40 b.)

2102. Abbé Metastasio.  
(41 a.)

2103. Louis XV., as Dauphin.  
(40 b.)

2104. Duke Rinaldo of Modena.  
(40 c.)

2105. Cardinal of York, from the House of Stuart.  
(40 b.)

2106. Count Pietro Minelli.  
(40 b.)

2107. Countess Camilla Minelli.  
(41 a.)

2108. Countess Recanati.  
(40 b.)

2109. Countess Leopoldine von Sternberg.  
(41 b.)

2110. A noble Venetian lady of the family Barbarigo.  
(40 b.)

2111. Henriette, Princess of Modena.  
(40 b.)

2112. Anna Amalia Josepha, Princess of Modena.  
(41 a.)

2113. The Empress Elisabeth, Consort of Charles VI.  
(41 a.)

2114. The Empress Amalia, Consort of Joseph I.  
(41 a.)

2115. Clemens Augustus. Elector of Cologne, Prince of  
Bavaria.  
(40 c.)

2116. Count de Villiers.  
(40c.)

2117. Portrait of Moceniga, *née* Cornara.  
(40c.)

2118. Portrait of the dancer Barberina, afterwards  
(41c.) Cocceji.

2119. Countess Orselska, afterwards Duchess of Holstein.  
(40b.)

2120. The Princess of Teschen, formerly Countess  
(40c.) Lubomirska.

2121. Portrait of the songstress Faustina Hasse, *née*  
(41b.) Bordoni.

2122. A Tyrolean hostess.  
(40b.)

2123. Portrait of the painter Rosalba Carrieria.  
(41 b.)

2124. Portrait of an old lady.  
(41 c.)

2125. 26, 27, 28. Europe, Asia, Africa and America,  
(41 b.) represented by heads.

2129. Clio.  
(41c)

2130. Watchfulness, a youthful figure with a cock.  
(41c)

2131. Wisdom, as Minerva  
(41b.)

2132. Justice, symbolized by the fasces.  
(41b.)

2133. Temperance, represented by a girl pouring water  
(41 b.) from a tankard into a dish.

2134. Truth, a serious woman with a glass in her hand.  
(41 b.)

2135. The Temporal, hand in hand with the Eternal.  
(41 b.)

2136. Love kissing Justice.  
(41 b.)

2137. Spring; a girl adorned with flowers of the season.  
(41 b.)

2138. Summer; ripe ears of grain in her light hair.  
(41 b.)

2139. Autumn; a bacchante holding in her hand a bunch of grapes.  
(41 b.)

2140. Winter; a girl warming her hands at a fire.  
(41 b.)

2141. 42, 43. The Fates, Clotho, Lachesis and Atropos; the first is spinning the thread of life; the second, winding it up; the third, ready to cut it asunder.  
(41 b.)

2144. Air; a girl with a bird.  
(41 a.)

2145. Water; a girl holding fish over a dish.  
(41 a.)

2146. Earth; with fruit.  
(41 a.)

2147. Fire. All four half-length figures.  
(41 a.)

2148. Victory.  
(41 c.)

2149. Head of Christ.  
(41 a.)

2150. Mary.  
(40 b.)

2151. A small picture of the Virgin with a white cloth  
(40 c.) over the head.

2152. The Virgin, looking downwards, with her right  
(40 b.) hand on her breast.

2153. The same, holding a book in both hands.  
(40 c.)

2154. Mater dolorosa.  
(40 c.)

2155. Mary Magdalene.  
(40 c.) Purchased in 1743, by Algarotti from the Art-dealer  
Capretta in Venice for 32 ducats.

2156. The same with long, flowing hair.  
(40 b.)

2157. The same, looking upwards.  
(40 c.)

2158. The little John.  
(41 b.)

2159. The Virgin with blue vesture and yellow veil;  
(40 b.) her left hand on her breast.

2160. The Saviour, blessing the world.  
(40 c.)

2161. The same with long flowing hair.  
(40 c.)

2162. St. Joseph with his blossoming staff.  
(41 c.)

2163. A small picture of the Virgin.  
(41 b.)

2164. The Virgin looking downwards.  
(40 c.)

## Study heads and unknown portraits.

2165—2252. (88 pictures.)  
 (40 and 41.)

**Robert** (*Felicitas*), daughter of sculptor *Tassaërt* in Berlin.

2253. Visit of Mary to Elisabeth; copy after Rubens.  
 (40 c.)

2254. An old cook.  
 (40 c.)

**Weller** (*David Friedrich*).

Born at Kirchberg, 1759; died in Dresden, 1778.

2255. A basket with flowers and fruit.  
 (40 a.)

**Caffé** (*Daniel*).

Born at Cüstrin. 1750; died in Dresden, 1815.

2256. Portrait of the drawing-master Dietz of the Leipzig Academy.  
 (41 a.)

Presented in 1855, by J. Chr. Richter, manufacturer of colours in Dresden.

End of the Pastil Pictures.

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**Dietrich** or **Dietricy** (*Christian Wilh. Ernst*), scholar of *Alexander Thiele*.

Born at Weimar Sept. 30, 1712; died in Dresden, April 24, 1774. Appointed painter to the Court of August III., June 2, 1741, with a yearly salary of 400 Thlr., under the obligation of furnishing four Cabinet pictures annually.

2257. A shepherd in the lap of a shepherdess. On canvas,  
(42 a.) 0,84 h., 1,07 w.  
Signed: Dietricy fe. 1739.

2258. Arcadian pastoral-life. On canvas, 0,53 h., 0,72 w.  
(42 b.) Signed: Dietricy Pinx. A<sup>o</sup> 1740.

2259. Companion picture. On canvas, preceding size.  
(42 b.) Signed: C. W. E. Dietricy Pinx. A<sup>o</sup> 1740.

2260. Simeon, holding the Infant Christ in his arms.  
(42 a.) On wood, 0,55 h., 0,83 w.  
Signed: Dietricy A<sup>o</sup> 1740.

2261. Portrait of a man in brown clothes and dark cap.  
(42 a.) On wood, 0,33 h., 0,25 w.  
Signed: Dietricy fecit A<sup>o</sup> 1740.

2262. Shepherds and shepherdesses. On copper, 0,45 h.,  
(42 a.) 0,67 w. \* (III 22.)  
Signed: Dietricy Pinx. A<sup>o</sup> 1740.

2263. Head of an old woman. On wood, 0,32 h., 0,24 w.  
(42 c.) Signed: Dietricy. Pinx. 1740.

2264. The raising of Lazarus. On canvas, 0,89 h., 0,78 w.  
(42 c.) Signed: Dietricy Pinx. 1742.

2265. A Holy Family. On wood, 0,44 h., 0,33 w.  
(42 b.) Signed: Dietricy Pinx. A<sup>o</sup> 1746.

2266. A Dutch village, near the water. On canvas,  
(42 a.) 0,55 h., 0,84 w.  
Signed: Dietricy fecit 1748.

2267. Christ on the Cross. On canvas, 0,86 h., 1,09 w.  
(42 a.) Signed: Dietricy 1754.

2268. Rocky landscape, with nymphs bathing. On can-  
(42 b.) vas, 0,72 h., 1,03 w.

2269. Mercury, about to kill the sleeping Argus. On  
(42 b.) canvas, 0,72 h., 1,04 w.  
Signed: Dietricy 1754.

2270. Thetis, giving Achilles the weapons, forged by  
(42 b.) Vulcan. On canvas, 0,76 h., 0,63 w.  
Signed: D. 1766. From the reserved pictures in 1855.

2271. Christ, healing the sick. On canvas, 0,55 h., 0,74 w.  
(42 a.) Signed: Dietricy.

2272. Nymphs, about to put on their vesture after bathing.  
(42 c.) On wood, 0,29 h., 0,39 w.  
Signed: Dietricy.

2273. Venus as shepherdess with Cupid. On wood, 0,38 h.,  
(42 c.) 0,30 w.  
Signed: Dietricy. From the reserved pictures in 1855.

2274. Bathing shepherdesses and cattle in Poelenburg's  
(42 b.) style. On wood, 0,29 h., 0,42 w.  
Signed: Dietricy. From the reserved pictures in 1856.

2275. A landscape with cattle in Berghem's style. On  
(42 b.) canvas, 0,35 h., 0,48 w.  
From the reserved pictures in 1861.

2276. Portrait of an old man in profile, with a white  
(42 c.) head-covering. On wood, 0,20 h., 0,16 w.  
Signed: Rembrandt 1636.

2277. Portrait of a man in brown clothes and a dark  
(42 c.) cap. On wood, preceding size.  
Signed: Rembr. . . .

2278. Portrait of an old woman, said to be Dietrich's  
(42 a.) mother. On wood, 0,48 h., 0,37 w.

2279. Portrait of a man with gray beard and a white  
(42 c.) cap. On wood, 0,33 h., 0,24 w.

2280. Shepherdesses, after bathing. On wood, 0,29 h.,  
(42 c.) 0,39 w.

2281. The Nativity. On wood, 0,74 h., 0,93 w.  
(42 a.)

2282. Shepherdesses with their little flock. On canvas,  
(42 c.) 0,55 h., 0,74 w.

2283. Companion picture. On canvas, 0,55 h., 0,73 w.  
(42 c.)

2284. A woman with her child and a boy, blowing soap-  
bubbles. On wood, 0,29 h., 0,21 w.

2285. The Marriage at Cana. On wood, 0,20 h., 0,27 w.  
(42 b.)

2286. A pastoral scene in Watteau's style. On wood,  
(42 c.) 0,45 h., 0,35 w.

2287. Similar subject. On wood, 0,45 h., 0,33 w.  
(42 c.)

2288. Diana and Callisto. On canvas, 0,53 h., 0,69 w.  
(42 a.) This is said to be the picture, which the artist, when  
18 years old, painted in two hours, in the presence of  
King Augustus II. in the Royal apartments, and in  
consequence he received an annual sum for travelling  
and his further education. According to von Heine-  
ken's "*Neuen Nachrichten* S. 12" it was for a small  
picture in Poelenburg's style and another in that of  
Ostade, which is more probable.

2289. The Holy Family. On canvas, 0,68 h., 0,52 w.  
(42 c.)

2290. Belisarius as a beggar. On canvas, 0,87 h., 0,72 w.  
(42 c.)

2291. The prior of a Carthusian monastery, scrutinizing  
(43 b.) the credentials of travelling Franciscan monks.  
On canvas, 0,62 h., 0,78 w.

2292. An old Capuchin monk, teasing a sleeping young Carthusian. On canvas, 0,62 h., 0,77 w.  
(43 b.)

2293. The Adoration of the Magi. On canvas, 0,87 h., 1,15 w.  
(42 c.)

2294. A wounded soldier, carried from the battle-field; a Capuchin monk at his side. On canvas, 1,42 h., 2,09 w.  
(39 b.)

2295. Cavalry on the march. On canvas, preceding size.  
(39 a.)

2296. The Holy Family on their Flight into Egypt, by night. On wood, 0,215 h., 0,15 w.  
(42 c.)

2297. The prodigal son at his father's feet. On canvas, 0,41 h., 0,52 w.  
(42 b.)

2298. Simeon with the Infant Christ in his arms; Mary and Joseph, kneeling near. On wood, 0,39 h., 0,56 w.  
(42 b.)

2299. A road on a hill-side, on which stands a cottage. On canvas, 0,35 h., 0,41 w.  
(42 c.)

2300. A mountain-road over a pass. On canvas, 0,35 h., 0,42 w.  
(42 c.)

2301. Repose on the Flight to Egypt. On canvas, 0,62 h., 0,49 w.  
(42 c.)

2302. An old man with white beard and low, broad hat, with his hands folded. On wood, 0,33 h., 0,25 w.  
(42 a.)

Signed: Dietricy Pinx.

2303. A head with curly hair and beard. On wood, 0,21 h., 0,17 w.  
(42 c.)

Signed; Rembrandt f. 1638.

2304. The Annunciation to the Shepherds. On canvas, 0,82 h., 1,29 w.  
(43 a.)

2305. The Adoration of the Shepherds. On canvas,  
 (42 c.) 0,82 h., 1,28 w.

✓ 2306. A copy of Correggio's Magdalen. On copper, original size.  
 (42 c.)

2307. A pastoral scene in Watteau's style. On wood,  
 (43 b.) 0,39 h., 0,29 w.

2308. Companion picture with masks. On wood, preceding  
 (43 b.) size.

2309. The powder explosion in the Jungfern- or Venus-  
 (42 b.) Bastion in 1747\*). On wood, 0,26 h., 0,34 w.

Nos. 2307—2309 from the reserved pictures in 1856.

2309 a. Heroic landscape in the style of Salvator Rosa.  
 (35 b.) On canvas, 0,62 h., 0,98 w.

Acquired in 1863 by bequest of City-counsellor Axt,  
 deceased in this city.

Remark. Of the 54 pictures by this artist, those  
 furnished with dates comprise a period of 27 years  
 (1739—1766).

**Canale** (Antonio), uncle and teacher of *Bernardo Belotto*,  
 surnamed *Canaleto*.

Born at Venice, 1691; died there, 1768.

✓ 2310. The Grand Canal of Venice from the St. Angelo  
 (43 a.) Theatre to the Rialto. On canvas, 1,45 h., 2,35 w.

✓ 2311. View of the opposite side of the Grand Canal of  
 (43 c.) Venice, the Church St. Maria della Salute, and  
 the Dogana di Mare. On canvas, 0,65 h., 0,99 w.

\*) This part of the former fortifications, built under Christian I.  
 contained the laboratory, in which Böttcher pursued his labours  
 in the perfection of porcelain from 1707 to 1710, and stood on  
 the site of the present Belvedere on the Brühl Terrace.

✓ 2312. The Square before the Church S. Giacomo di Rialto  
 (44 b.) in Venice. On canvas, 0,97 h., 1,18 w.

✓ 2313. Piazza and Church of St. Mark, the Campanile  
 (44 b.) and the Palaces Procuratie Vecchie and Nuove.  
 On canvas, 0,96 h., 1,17 w.

✓ 2314. The Piazzetta of St. Mark. On canvas, 0,57 h.,  
 (44 c.) 0,98 w.

✓ 2315. View of the Grand Canal in Venice. On canvas,  
 (44 a.) 0,65 h., 0,98 w.

**Belotto** (Bernardo), surnamed *Canaletto*.

Born in Venice about 1720; died in Warsaw, Oct. 17,  
 1780. Member of the Art Academy in Dresden, 1746.  
 Painter to the Court of Augustus III.

✓ 2316. View of a sluice and an inn, „il Dolo” on the way  
 (43 a.) from Padua to Venice. On canvas, 1,32 h., 2,32 w.  
 Signed: BERNARDO BELOTTO DETO CANA-  
 LETTO FE. ANNO 1748.

✓ 2317. View of Verona and the Castel S. Pietro. On  
 (43 b.) canvas, 1,33 h., 2,40 w.

✓ 2318. Ponte della nave at Verona. On canvas, 1,32 h.,  
 (43 b.) 2,40 w.

2319. Scuola di S. Marco and the Church S. Giovanni  
 (44 b.) e Paolo in Venice; before it, the statue of Barto-  
 lomeo Colleone. On canvas, 1,26 h., 1,66 w.  
 Taken from the Brühl Terrace in 1855.

2320. View of the stair-case and colonnade of the Saxon  
 (42 b.) Palace in Warsaw. On canvas, 1,03 h., 1,46 w.  
 Painted for a superporta and let into the waine-  
 coting. Taken from the reserved pictures in 1855.

✓ 2321. Similar subject. On canvas, preceding size.  
 (46 b.) As above.

✓ 2322. Similar subject. On canvas, preceding size.  
 (46 a.) As above.

✓ 2323. Minerva; at her side, a Polish nobleman; super-  
 (42 b.) porta from the Palace at Warsaw. Figures by  
 Torelli. (?) On canvas, 1,09 h, 1,55 w.  
 Taken from the reserved pictures in 1860.

✓ 2324. A man with a beard, in old Polish costume; at  
 (42 b.) his side, a young man in armour. As above.  
 On canvas, preceding size.  
 As above.

*Same Artist.*

**Views of Dresden.**

Originally, mostly painted for Count Brühl in the years 1747—1758, (200 Thlr. for each picture.) After the death of the Count, they were purchased by the Saxon Court. The figures are by Stefano Torelli, born at Bologna, Sept. 24, 1712; died at St. Petersburg, 1784. In 1741, he was appointed painter to King Augustus III., with a monthly salary of 20 Thlr. The whole painted on canvas.

✓ 2325. View of Dresden from Count Hofmannsegg's  
 (45 c.) house in Neustadt. 1,31 h., 2,36 w.  
 Signed: BERNARDO BELOTO DETTO CANA-  
 LETTO F. ANNO 1747. IN DRESDA.

✓ 2326. View of the bridge over the Elbe and a part of  
 (46 a.) Altstadt, taken from the garden of the Japanese  
 Palace. 1,33 h., 2,34 w.  
 Signed: BERNARDO BELLOTTO DETTO CANA-  
 LETTO F. AN<sup>o</sup> 1748.

✓ 2327. View of a part of the former fortifications with  
 (46 a.) the sally-port, the Catholic Church, the last piers  
 of the bridge, the Block House and the south-

western part of Neustadt, taken from the meadow, formerly contiguous to the Royal stables. Preceding size.

Signed: Bernardo Belloto Detto Canaletto F. Anno 1748.

2328. View of the Neumarkt with the former Chief-Guard-House, taken from the Jüdenhof. The accessories exhibit the brilliant equipage of Augustus III. and his numerous suite. 1749. 1,33 h., 2,36 w.

Furnished in July 1751 by Canaletto himself to the Gallery.

2329. View of the former Wilsdruff Gate bridge, with the fortifications and a part of the suburbs. Painted in 1750. 1,31 h., 2,35 w.

Furnished in Feb. 1751 to the Gallery by Canaletto.

2330. View of Neustadt, taken from the end of the bridge. 1750. 1,33 h., 2,34 w.

Furnished in Feb. 1751 to the Gallery by Canaletto.

2331. View of the Neumarkt from the Moritzstrasse. 1750.  
(46 a.) Preceding size.

2332. View of the Old Market in Altstadt-Dresden.  
(46 c.) Afternoon. 1751. 1,38 h., 2,40 w.

Furnished to the Gallery by Canaletto himself in 1751.

2333. View of the Old Market from the corner of the Seestrasse. Companion picture to the preceding; of the same year. 1,35 h., 2,41 w.

Furnished to the Gallery by Canaletto himself in 1751.

2334. View of the Kreuzkirche before the Prussian bombardment of Dresden in 1760. 1,94 h., 1,85 w.  
(46 b.) Afternoon. Painted in 1757.

✓ 2335. View of the interior of the Zwinger, taken from the terrace, near the western middle pavilion.  
 (45 b.) 1758. 1,33 h., 2,38 w.

✓ 2336. View of the Kreuzkirche after the Prussian bombardment and before the fall of the part of the tower, that remained standing, which occurred June 22, 1675. The corner-stone of the new church was laid, July 16, 1674, and the foundation walls are already to be seen in the picture. On the right is seen the Rutowski Palace, destroyed by fire in 1787. 0,80 h., 1,11 w.  
 (42 a.) \*

\* (IV. 1.)  
 Signed: BERNARDO BELOTO DETO CANALETTO. The last of this series of Canaletto's pictures, purchased of the artist, who had become reduced in circumstances, in 1764, by the Administrator Prince Xaver, on the proposal of Geh. R. von Hagedorn. Price, 200 Thlr.

✓ 2337. The bridge, the Catholic Church and the Brühl Terrace, taken from Neustadt. 0,99 h., 1,35 w.  
 (42 c.)

Signed: BERNARDO BELOTO DETO CANALETTO. Taken from the reserved pictures in 1855.

✓ 2338. Altstadt, taken from the garden of the Japanese Palace. 0,95 h., 1,64 w.  
 (44 b.)

✓ 2339. Altstadt, taken from the Pontonschuppen. Companion picture. Preceding size.  
 (44 b.)

✓ 2340. View of the Square, between the Royal Palace and the Elbe-bridge, with the Catholic Church, the Palace-tower, the Georgenthor and the first piers of the bridge, taken from the Brühl Terrace. 1,31 h., 2,33 w.  
 (45 c.)

✓ 2341. View of a part of the Zwinger-wall and the former Zwinger-bridge. In the back-ground, the former Wilsdruff Gate and fortifications. 1,31 h., 2,34 w.  
 (45 b.)

✓ 2342. View of the Neumarkt with the Frauenkirche  
 (46 b.) and a view into the Rampesche Strasse. 1757.  
 1,94 h., 1,85 w.

*Same Artist.*

### Views of Pirna and its Neighbourhood.

✓ 2343. South-eastern view of Pirna with Sonnenstein,  
 (45 a.) taken from the village of Posta on the right  
 bank of the Elbe. 1,37 h., 2,39 w.

✓ 2344. Same view, taken from a more distant point on  
 (43 c.) a height, behind the village of Posta, 1,37 h.,  
 2,38 w.

2345. The southern buildings of Sonnenstein with a part  
 (44 a.) of the town of Pirna and the Elbe, and the vil-  
 lage of Kopitz. 1,30 h., 2,33 w. \* (IV. 3.)

✓ 2346. View of the Dohna Gate of Pirna and the western  
 (45 a.) side of Sonnenstein, seen from the corner of the  
 Breitegasse. Evening. 1,33 h., 2,34 w.

✓ 2347. View into the Breitegasse and the Dohna Gate  
 (45 c.) of Pirna, taken from the inn "Weisses Ross" and  
 the milestone 1752. 1,34 h., 2,39 w.

✓ 2348. View of the Market-place of Pirna with a view  
 (44 a.) of the Kirch- and Schlossgasse, and Sonnenstein.  
 1,33 h., 2,38 w.

✓ 2349. View of the Upper Gate of Pirna and the south-  
 (45 a.) western part of the fortress of Sonnenstein with  
 the walls which connected it with the town.  
 1,30 h., 2,34 w. \* (IV. 4.)

✓ 2350. View of the fortress of Sonnenstein from the side  
 (46 a.) of the eastern tower, with a prospect over the  
 roofs of Pirna. 2,05 h., 3,34 w.

✓ 2351. (45 a.) View of the north-western tower of the fortress of Sonnenstein and the bastion before it, with a prospect over the town, the Elbe, and the village of Kopitz on the opposite bank. 1,33 h., 2,37 w.

✓ 2352. (44 c.) View of the northern side of Sonnenstein and the shipping suburb of Pirna, seen from the left bank of the Elbe. 1,37 h., 2,39 w.

✓ 2353. (44 c.) View of the north-western part of Pirna and Sonnenstein taken from the right bank of the Elbe near Kopitz. 1,34 h., 2,36 w.

Nos. 2343—2353 painted during the period 1753—1755.

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### Collection of Miniatures.

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2354. A number of miniature copies and portraits.  
 (45 a.) Among the former the most remarkable are:

- The so-called "Day" by Correggio, copied by Therese Mengs.
- The "Night" by Correggio, copied by the same artist.
- "St. George" by Correggio, copied by Felicitas Hofmann, *née* Sartori.
- The "Penitent Magdalen" by Ismael Mengs.
- The same by Raphael Mengs.
- The "Holy Family" by Raphael, painted for Lionello da Carpi, copied by Sophie Friedr. Dinglinger. (Original in Naples.)

Among the miniature likenesses, there is a collection of 49 portraits of celebrated sovereigns, mostly copies, presented to the Gallery by the Privy Counsellor v. Preuss. Also a miniature of the singer Sassaroli, presented in 1866, by Fräul. Haase.

All these miniatures are exhibited in a cabinet in the corner room of the Canaletto Collection, which is opened on the first Tuesday of every month.

## Supplement.

(Dutch School.)

**Cuÿp (Albert)**, pupil of his father *Jakob Gerrits*.

Born at Dordrecht, 1605; died in Nov. 1691.

2355. A gentleman and lady on horseback, accompanied  
(18 c.) by dogs; in the middle-ground, a huntsman leading two grey-hounds; farther back, two gentlemen on horseback. On canvas, 1,16 h., 1,70 w.

Signed: A. Cuÿp. Purchased in 1872, in Bruges, by His Excellency Freiherr von Friesen, Minister of State; price, 10,000 Francs.

**Wouverman (Philips)** see page 199.

2356. A skirmish. Two horsemen firing pistols at each  
(19 b.) other; in the background, a trumpeter and cavalry with foot soldiers. On wood, 0,38 h., 0,31 w.

Signed with the monogram.

**Querfurth (August)** see page 294.

2357. A page holding a dappled horse; at his side, the  
(27 b.) rider with a dog. On copper, 0,21 h., 0,26 w.

Signed: A. Querfurth.

2358. A rider on a white horse; near by, sits another  
(51 b.) on a basket, embracing a girl; on one side, a  
tent. On wood, 0,23 h., 0,33 w.

Signed: A. Q.

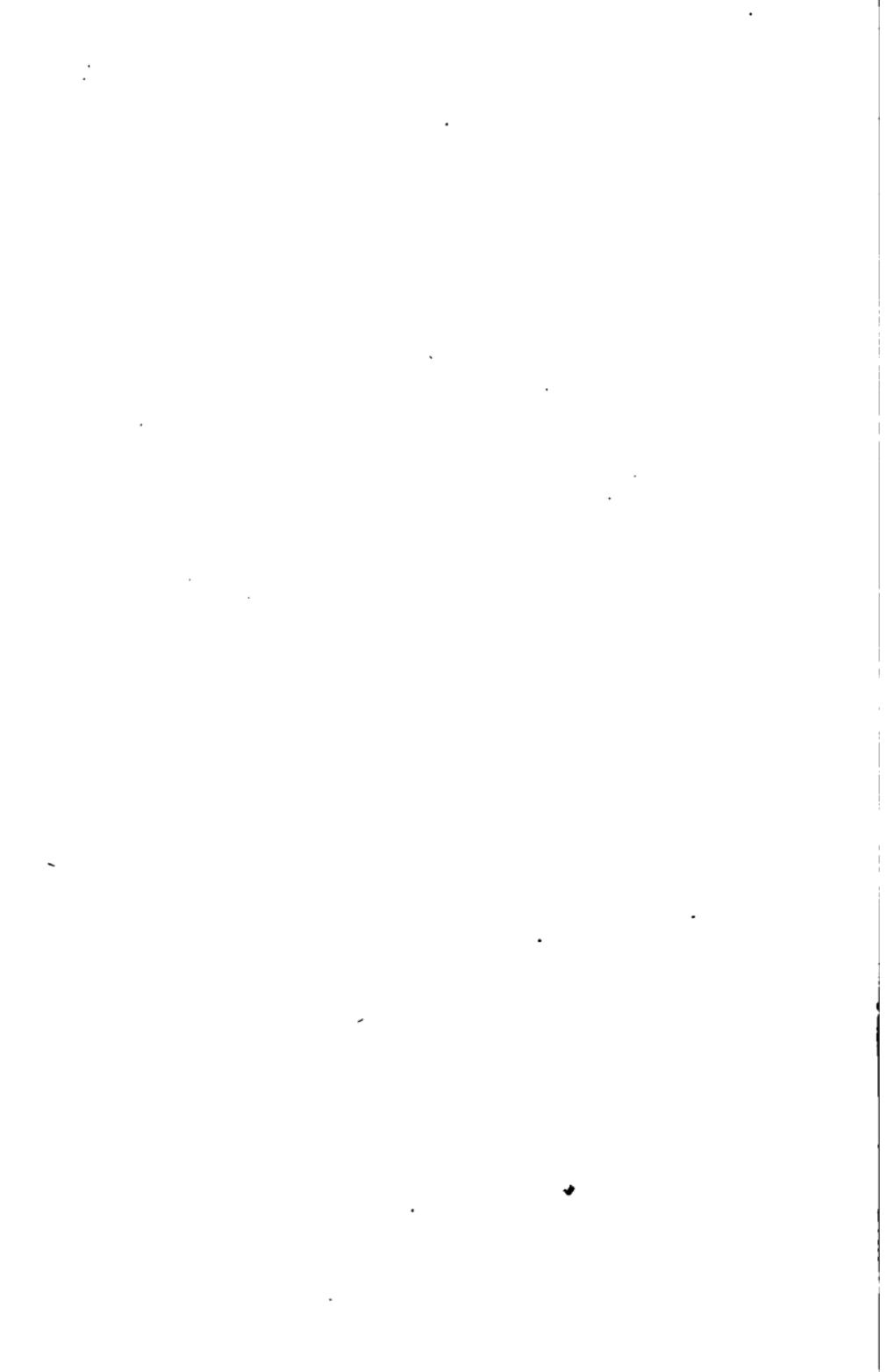
2359. A rider on a white horse, holding a falcon; near  
(51 b.) by, a man in a red coat and two dogs. On wood,  
0,22 h., 0,33 w.

Signed: A. Qu. f.

**After Rubens.**

2360. St. Cecilia playing on the organ; at her side,  
(J 2.) two angels singing. On wood, 1,22 h., 0,93 w.





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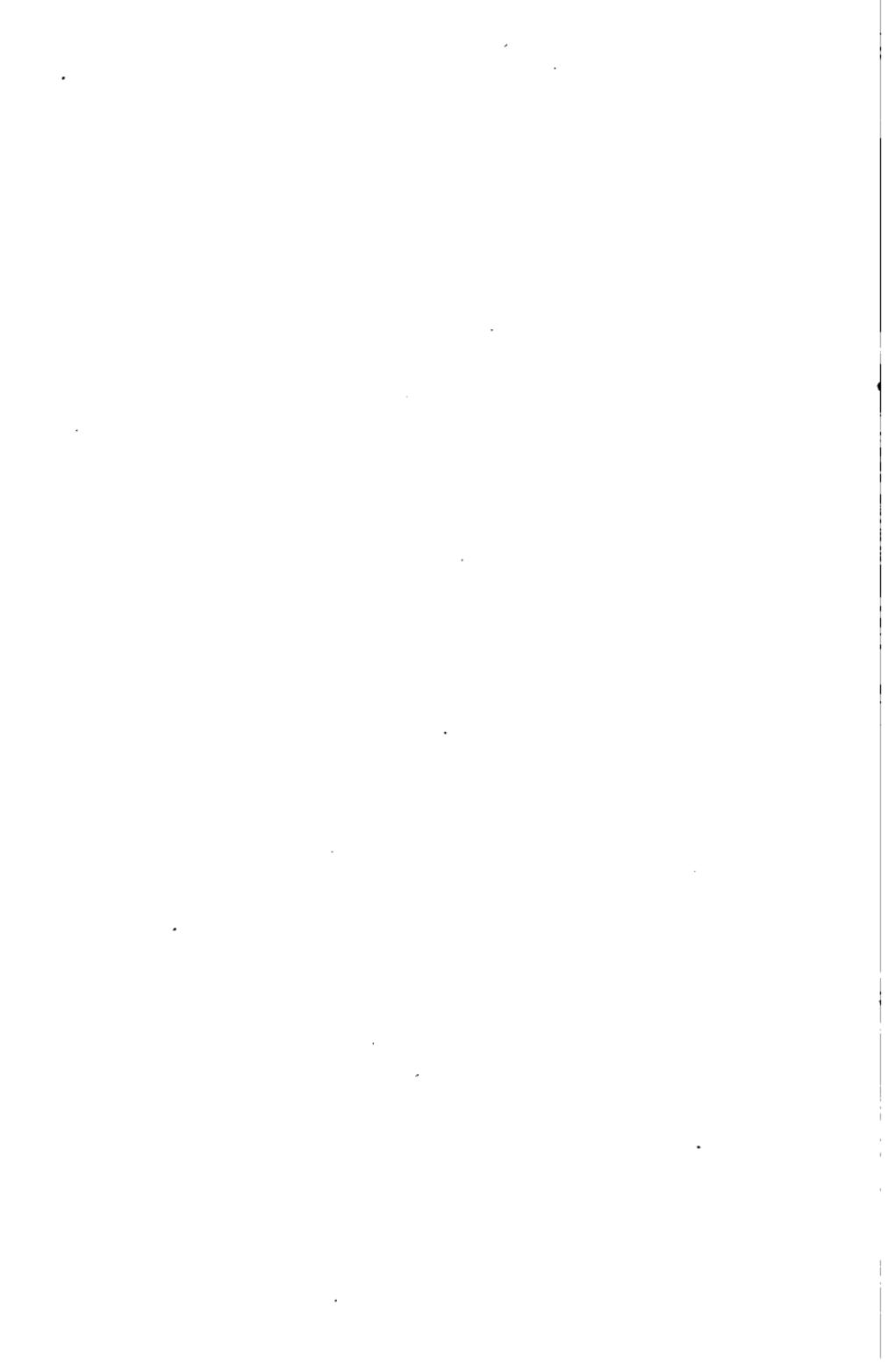
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„ 13.	Same Artist. Portrait of Lavinia, Titian's Daughter . . . . . Same Engraver. (230.)	w. — 3 —
„ 14.	<i>Cagliari, Paolo;</i> named <i>Veronese.</i> Adoration of the Magi . . . . . P. A. Kilian, Eng. (299.)	w. — 9 —
„ 15.	Same Artist. The Concina Family, surrounded by Faith, Love, and Hope, kneeling before the Virgin. Same Engraver. (301.)	w. — 9 —
„ 16.	Same Artist. Christ bearing his Cross. J. M. Preisler, Eng. (302.)	w. — 9 —
„ 17.	<i>Procaccini, G. C.</i> The Holy Family. J. Camerata, Eng. (444.)	w. — 4 —
„ 18.	<i>Carracci, Lodovico.</i> Piety . . . . . M. Keyl. (447.)	w. — 2 —
„ 19.	<i>Carracci, Annibale.</i> Assumption of the Virgin . . . . . J. Camerata, Eng. (450.)	w. — 5 —
„ 20.	Same Artist. The Evangelist Matthew and other Saints adoring the Virgin. N. Dupuis, Eng. (451.)	w. — 3 —
„ 21.	Same Artist. St. Rochus dispensing Alms . . . . . J. Camerata, Eng. (452.)	w. — 6 —
„ 22.	<i>Reni, Guido.</i> The Saviour appearing to the Virgin . . . . . J. Tardieu, Eng. (476.)	w. — 4 —
* „ 23.	Same Artist. The Virgin with the Saints: Hieronymus, Crispus, and Crispinianus . . . . . P. L. Surugue fils, Eng. (478.)	w. — 6 —
* „ 24.	Same Artist. Bacchus as a boy, drinking. J. Camerata, Eng. (471.)	w. — 6 — ch. — 9 —

No.		Price. £ s. d.
1. 25.	<i>Vanni, Fr.</i> The Holy Family . . . P. E. Moitte, Eng. (57.)	w. — 3 —
* „ 26.	<i>Feti, D.</i> David with the head of Goliath . . . . . J. Camerata, Eng. (94.)	w. — 6 — ch. — 9 —
„ 27	<i>de Ribera, Jus.</i> , named <i>Lo Spagnoletto</i> . Jacob tending Laban's sheep . . . S. Fokke, Eng. (617.)	w. — 3 —
„ 28.	Same Artist. The Martyrdom of St. Bartholomew . . . . . M. Pitteri, Eng. (611.)	w. — 2 —
„ 29.	Same Artist. The Martyrdom of St. Laurence . . . . . M. Keyl, Eng. (612.)	w. — 3 —
* † „ 30.	Same Artist. St. Mary of Egypt . . . M. Pitteri, Eng. (608.)	w. — 4 —
„ 31.	Same Artist. Diogenes . . . . . J. Daullé, Eng. (618.)	w. — 4 — ch. — 6 —
„ 32.	<i>Preti, Mattia</i> , named <i>il Calabrese</i> . Peter delivered from prison . . . P. Campana, Eng. (559.)	w. — 3 —
„ 33.	Same Artist. The Martyrdom of St. Bartholomew . . . . . C. L. Wüst, Eng. (557.)	w. — 2 —
„ 34.	Same Artist. St Thomas putting his finger in the wounds of the Saviour . . . . . Jos. Canale and J. Beauvarlet, Eng. (558.)	w. — 4 —
* „ 35.	<i>Giorдано, Luca</i> . Jacob and Rachel at the well . . . . . Jos. Wagner, Eng. (578.)	w. — 3 —
„ 36.	Same Artist. Eliezar presents the gifts of his master to Rebecca . . . Same Engraver. (577.)	w. — 3 —
* „ 37.	Same Artist. Lucretia and Tarquin . . . P. Tanjé, Eng. (572.)	w. — 4 — ch. — 6 —
„ 38.	Same Artist. The dying Seneca . . . P. Aveline, Eng. (571.)	w. — 4 —
* „ 39.	Same Artist. Bacchantes regarding the sleeping Ariadne . . . Fr. Basan, Eng. (570.)	w. — 3 —

No.		Price. £ s. d.
I. 40.	Same Artist. Hercules and Omphale, Cl. Duflos, Eng. (568.)	w. — 3 —
„ 41.	Dolci, Carlo. Christ blessing the bread Fr. Basan, Eng. (63.)	w. — 4 —
* „ 42.	Same Artist. Herodias with the head of John the Baptist . . . . . P. A. Kilian, Eng. (61.)	w. — 4 — ch. — 6 —
* „ 43.	Same Artist. St. Cecilia . . . . . Same Engraver. (62.)	w. — 4 —
* „ 44.	Maratti, C. The Virgin adoring the Infant Christ . . . . . Cl. Jardinier, Eng. (118.)	w. — 6 —
„ 45.	Same Artist. The Virgin with the sleeping Child . . . . . J. Daullé, Eng. (119.)	w. — 3 —
„ 46.	Cignani, C. Joseph fleeing from Poti- phar's wife . . . . . P. Tangé, Eng. (528.)	w. — 3 —
„ 47.	Langhetti, G. B. Apollo punishing Marsyas . . . . . L. Zucchi, Eng. (588.)	w. — 2 —
„ 48.	Rubens, P. P. "Quos ego" of Neptune J. Daullé, Eng. (824.)	w. — 6 —
„ 49.	Same Artist. Winter . . . . . C. Fr. Boetius, Eng. (832.)	w. — 3 — ch. — 6 —
* † „ 50.	Same Artist. Rubens' Sons . . . . . J. Daullé, Eng. (845.)	w. — 6 — ch. — 9 —

### Second Division.

#### Title Page:

II. 0.	de Silvestre, L. Maria Josepha, Queen of Poland etc. . . . . J. Daullé, Eng. (683.)	w. — 6 —
* † „ 1.	Correggio. The "Night by Correggio". Surugue fils, Eng. (154.)	w. — 6 —
„ 2.	Same Artist. Correggio's Physician P. Tanjé, Eng. (156.)	w. — 4 — ch. — 6 —
„ 3.	Mazzuoli, Fr., named il Parmegianino. The Virgin with the Rose . . . . J. Ch. Deucher, Eng. (164.)	w. — 3 —

No.		Price. £ s. d.
II. 4.	<i>Mazzuoli, Gir.</i> St. George kneeling before the Virgin . . . . M. Auber, Eng. (167.)	w. — 2 —
* † „ 5.	<i>Holbein, H.</i> , the Younger. Portrait of the goldsmith Morett . . . . J. Folkema.* (1810.)	w. — 6 — ch. — 9 —
„ 6.	<i>da Conegliano, Cima.</i> Christ, blessing. Same Engraver. (215.)	w. — 4 —
„ 7.	<i>Dossi, Dosso.</i> The Four Latin Fathers. P. A. Kilian, Eng. (185.)	w. — 4 —
„ 8.	<i>Titian.</i> The Virgin and Child, surrounded by Saints . . . . J. Folkema, Eng. (223.)	w. — 4 —
„ 9.	<i>Cagliari, Paolo</i> , named <i>Veronese.</i> The Marriage at Cana . . . . L. Jacob, Eng. (300.)	w. — 6 —
* „ 10.	Same Artist. Portrait of Daniele Barbaro. J. Houbraken, Eng. (314.)	w. — 4 — ch. — 6 —
„ 11.	<i>Robusti, Jacopo</i> , named <i>Tintoretto.</i> The Adulteress before Christ . . . . P. A. Kilian, Eng. (293.)	w. — 5 —
„ 12.	<i>Salviati, Gius.</i> The Body of Christ supported by Angels . . . . P. Tanjé, Eng. (326.)	w. — 3 —
„ 13.	<i>da Ponte, Jacopo</i> , named <i>Bassano.</i> Christ driving the Money Changers from the Temple . . . . P. Chenù and Kilian, Eng. (276.)	w. — 3 —
* „ 14.	Same Artist. The Adoration of the Shepherds . . . . P. Chenù, Eng. (277.)	w. — 2 —
* „ 15.	<i>Turchi, Aless.</i> Venus mourning over the dead Adonis . . . . J. Beauvarlet, Eng. (336.)	w. — 4 —
„ 16.	<i>Ricci, Seb.</i> The Ascension . . . . J. Punt, Eng. (373.)	w. — 2 —
„ 17.	<i>Tisio, Benvenuto</i> , named <i>Garofalo.</i> Neptune and Minerva . . . . Jac. Folkema, Eng. (141.)	w. — 5 —

\*) Engraved as *L. da Vinci.*

No.		Price. £ s. d.
II. 18.	<i>Procaccini, Cam.</i> St. Rochus healing people infected with the plague . J. Camerata, Eng. (442.)	w. -- 6 --
* , 19.	<i>Carracci, An.</i> The Genius of Fame . C. D. Jardinier, Eng. (449.)	w. -- 6 --
, 20.	<i>Reni, Guido.</i> Ninus and Semiramis . J. M. Preisler, Eng. (472.)	ch. -- 9 --
* † , 21.	<i>Albano, Fr.</i> Cupids around a statue of Amor . P. Tanjé, Eng. (494.)	w. -- 4 --
{ , 22.	<i>Barbieri, Fr.</i> , named <i>il Guercino</i> . Cephalus and Procris . L. Lempereur, Eng. (509.)	w. -- 9 --
, 23.	Same Artist. Venus and Adonis . Same Engraver. (508.)	ch. -- 12 --
, 24.	<i>Lanfranco, Giov.</i> The Penitent Peter. J. Daullé, Eng. (182.)	w. -- 4 --
, 25.	<i>Tiarini, Aless.</i> Medor and Angelica . Ant. Radigues, Eng. (489.)	w. -- 4 --
, 26.	<i>Cantarini, Sim. da Pesaro.</i> Joseph fleeing from Potiphar's wife . J. Camerata, Eng. (525.)	w. -- 2 --
, 27.	<i>Scarsella, Hipp.</i> , named <i>Scarsellino</i> . St. Borromaeus kneeling before the Virgin . Et. Fessart, Eng. (172.)	w. -- 2 --
* † , 28.	<i>Amerighi, named Mich. Angelo da Carravaggio.</i> The Card Players . P. Tanjé, Eng. (176.)	w. -- 6 --
{ , 29.	<i>Feti, Dom.</i> The Parable of the lost piece of money . J. Camerata, Eng. (97.)	ch. -- 9 --
, 30.	Same Artist. The Parable of the laborers in the vineyard . Same Engraver. (100.)	w. -- 2 --
{ , 31.	<i>Castiglione, G. B.</i> Noah taking the animals into the Ark . P. Aveline, Eng. (560.)	w. -- 2 --
, 32.	Same Artist. Jacob and his family journeying to Canaan . Same Engraver. (561.)	w. -- 3 --
{ , 33.	<i>Biscaino, B.</i> The Adulteress before Christ J. Camerata, Eng. (565.)	w. -- 3 --

No.		Price. £ s. d.
II. 34.	<i>de Ribera, Jus.</i> , named <i>lo Spagnoletto</i> . The Deliverance of Peter M. Pittieri, Eng. (609.)	w. — 2 —
„ 35.	Same Artist. The penance of St. Francis. Same Engraver. (610.)	w. — 2 —
„ 36.	<i>Vaccaro, Andr.</i> Christ appearing to the Virgin J. Camerata, Eng. (553.)	w. — 2 —
„ 37.	<i>Giordano, Luc.</i> Lot and his daughters. J. Beauvarlet, Eng. (580.)	w. — 3 —
* „ 38.	Same Artist. Susannah and the El- ders Same Engraver. (581.)	w. — 3 —
„ 39.	Same Artist. Perseus contending with Phineus and his companions Same Engraver. (569.)	w. — 3 —
* „ 40.	Same Artist. The Rape of the Sabines. D. Sornique and Gaillard, Eng. (573.)	w. — 6 —
„ 41.	<i>Solimena, Fr.</i> The Virgin with the Child and St. Vincent de Paula P. A. Kilian, Eng. (593.)	ch. — 9 —
* † „ 42.	<i>Pagani, P.</i> The Penitent Magdalen. N. Tardieu, Eng. (195.)	w. — 6 —
* † „ 43.	<i>Holbein, H.</i> the Younger. The Family of Burgomaster Meyer, kneeling before the Virgin Ch. F. Boetius, Eng. (1809.)	ch. — 9 —
„ 44.	<i>Rubens, P. P.</i> A hero crowned by Victory P. Tanjé, Eng. (829.)	w. — 6 —
„ 45.	Same Artist. Portraits of a lady and a Spaniard F. Zucchi, Eng. (850.)	ch. — 6 —
„ 46.	Same Artist. Landscape with a tigress suckling her young; before her stands a lion J. E. Ridinger, Eng. (834.)	w. — 4 —
„ 47.	<i>Rembrandt.</i> The Sacrifice of Manoah and his wife J. Houbraken, Eng. (1220.)	ch. — 6 —
* † „ 48.	Same Artist. Portrait of an old man. P. Tanjé, Eng. (1228.)	w. — 4 —
		ch. — 6 —

No.		Price. £ s. d.
II. 49.	<i>Van Dyck, Ant.</i> St. Jerome . . . N. de Beauvais, Eng. (982.)	w. — 4 —
* „ 50.	<i>Berghem, Nic.</i> Landscape, with groups of men and animals . . . J. Aliamet, Eng. (1407.)	w. — 3 —

## Third Division.

## Title Page:

*†	III. 1.	<i>Graff, Ant.</i> Half-length Portrait of Frederick Augustus, the Just . . . J F. Bause, Eng. (1968.)	w. — 8 — ch. — 6 — w. — 15 —
*†	„ 2.	<i>Raphael</i> The Sixtine Madonna . . . C. G. Schulze, Eng. (67.)	w. — 12 — ch. — 15 —
*†	„ 3.	<i>Rembrandt</i> . The Rape of Ganymede. Same Eng. (1216.)	w. — 12 — ch. — 15 —
*†	„ 4.	<i>Licinio, da Pordenone, G. Ant.</i> A Portrait, supposed to be of Cornara, Queen of Cyprus . . . . . C. G. Schulze, Eng. (252.)	w. — 3 — ch. — 6 —
*†	„ 5.	<i>Reni, Guido</i> . Ecce Homo, Half-length. Same Engraver. (474.)	w. — 6 — ch. — 9 —
*†	„ 6.	<i>Carracci, An.</i> Head of Christ . . . Same Engraver. (454.)	w. — 3 — ch. — 6 —
*†	„ 7.	<i>Viani, Maria</i> Venus reposing . . . Same Engraver. (545.)	w. — 3 —
*†	„ 8.	<i>Kauffmann, Ang.</i> Portrait of a young lady as Vestal Virgin . . . . Same Engraver (1979.)	w. — 2 — ch. — 4 —
*†	„ 9.	Same Artist. Ariadne abandoned by Theseus . . . . . E. G. Krüger, Eng. (1980.)	w. — 2 — ch. — 4 —
*†	„ 10.	<i>Bol, Ferd.</i> Joseph presenting his father to Pharaoh . . . . . Same Engraver. (1268.)	w. — 12 — ch. — 15 —
*†	„ 11.	<i>Netscher, C.</i> A gentleman accom- panying a lady singing . . . Same Engraver. (1580.)	w. — 6 — ch. — 9 —
		<i>Pesne, A.</i> The Gypsy . . . . C. F. Stölzel, Eng. (690.)	w. — 3 — ch. — 6 —

			Price. £ s. d.
* 2	III. 12.	<i>Van der Werff, Ad.</i> The Penitent Magdalen . . . . . C. F. Stölzel, Eng. (1640.)	w. — 3 — ch. — 6 —
	„ 13.	<i>Rubens, P. P.</i> Portrait of Helene Formans . . . . . Same Engraver. (853.)	w. — 4 — ch. — 6 —
	„ 14.	<i>Mengs, A. R.</i> Cupid sharpening a dart. J. F. Bause, Eng. (2086.)	w. — 4 — ch. — 6 — w. — 9 —
* 2 +	„ 15.	<i>Van Dyck, Ant.</i> Portrait of a man, supposed to be of the Painter, Ryckaert . . . . . C. S. Raspe, Eng. (990.)	w. — 9 — ch. — 12 —
	„ 16.	Same Artist. Portrait of a man in armour . . . . . Same Engraver. (992.)	w. — 4 — ch. — 6 —
* 1	„ 17.	<i>Pesne, A.</i> A girl with a couple of doves . . . . . Same Engraver. (689.)	w. — 3 — ch. — 6 —
	„ 18.	<i>Barbieri, Fr.</i> , named <i>il Guercino</i> . The wounded Dorinda. A scene from Guarini's "Pastor Fido" . . . . . C. F. T. Uhlemann, Eng. (512.)	w. — 3 —
	„ 19.	<i>Trevisani, Fr.</i> The Holy Family . . . . . J. G. Schmidt, Eng. (365.)	w. — 3 —
	„ 20.	<i>Zeeman, E.</i> Portrait of the Artist, Enoch Seeman, or Zeeman . . . . . Same Engraver. (1711.)	w. — 4 — ch. — 6 —
* 1 +	„ 21.	<i>Berghem, N.</i> Landscape with large rocks . . . . . C. G. Geyser, Eng. (1406.)	w. — 3 —
* 1	„ 22.	<i>Dietrich, C. W. E.</i> Shepherd and Shepherdess . . . . . C. A. Günther, Eng. (2262.)	w. — 6 — ch. — 9 — ch. — 12 —
* 2 +	„ 23.	<i>Wouwerman, Ph.</i> Landscape with a wooden bridge . . . . . Same Engraver. (1325.)	w. — 2 —
* 2	„ 24.	<i>V. d. Velde, Adr.</i> Cattle grazing before a hut . . . . . H. F. Laurin, Eng. (1525.)	w. — 3 — ch. — 6 —

No.		Price. £ s. d.
II 25.	<i>Poelenburg</i> , C.; figures by <i>Bout</i> , P. Italian landscape with cattle J. G. A. Frenzel, Eng. (1118.)	w. — 6 — ch. — 7 6
*2 26.	<i>Reni</i> , Guido. <i>Ecce Homo</i> Ant. Krüger, Eng. (479.) Before lettering	w. — 9 — w. — 4 — ch. — 6 — w. — 9 —
*1 27.	<i>Ruysdael</i> , Jac. and v. d. <i>Velde</i> , Adr. The stag chase C. A. Günther, Eng. (1436.) Before lettering	w. — 9 — ch. — 12 — w. — 15 —
28.	<i>V. da San Gimignano</i> . The Virgin with the Child and St. John E. G. Krüger, Eng. (77.) Before lettering	w. — 3 — ch. — 6 — w. — 9 —
*2+ 29.	<i>Titian</i> . The Tribute Money. ( <i>Christo della moneta</i> ) M. Steinla, Eng. (222.)	w. — 9 —
*1 30.	<i>Mengs</i> , A. R. Portrait of Ant. Raph. Mengs L. Gruner, Eng. (2075.) Before lettering	w. — 4 — ch. — 6 — w. — 9 —
31.	<i>Stanzioni</i> , Mass. Natural Philosophy (Fame), Allegory J. Canale, Eng. (552.)	w. — 3 —
32.	<i>De Ribera</i> , J., named <i>lo Spagnoletto</i> . A Philosopher Same Engraver. (619.)	w. — 3 —
33.	<i>Albano</i> , F. Adam and Eve Same Engraver. (500.)	w. — 3 —
34.	<i>Van Loo</i> , Jac. Paris and Oenone Same Engraver. (1304.)	w. — 2 —
35.	<i>V. d. Werff</i> , A. The Virgin J. Canale, Eng. (1642.)	w. — 4 —
*2 36.	<i>Kauffmann</i> , Ang. Portrait of a young lady as a sibyl Same Engraver. (1978.)	w. — 3 — ch. — 6 —
*2 37.	<i>Rubens</i> , P. P. The Judgment of Paris. P E. Moitte, Eng. (838.)	w. — 3 —
*1 38.	<i>Titian</i> . Portrait of Lavinia, Titian's daughter Syl. Pomarede, Eng. (226.)	w. — 2 —

No.		Price. £ s. d.
*2+	III.39. <i>Ruysdael, J.</i> The so-called "Jewish Cemetery". L. Friedrich, Eng. (1437.) Before lettering . . . . .	w. — 12 — ch. — 15 — w. — 19 —
*2	,, 40. Same Artist. Landscape, known as the "Convent". C. Krüger, Eng. (1443.) Before lettering . . . . .	w. — 9 — ch. — 12 — w. — 15 —
*2	,, 41. <i>Velasquez, Diego.</i> Half-length portrait of a man in black clothes. E. Mohn, Eng. (623.) Before lettering . . . . .	w. — 9 — ch. — 12 — w. — 15 —
*1	,, 42. <i>Murillo, B. E.</i> St. Rodriguez receiving the martyr's crown Th. Langer, Eng. (683.) Before lettering . . . . .	w. — 12 — ch. — 15 — w. — 19 —
*2	,, 43. <i>Konincx, S.</i> A hermit reading in a book. G. Planer, Eng. (1319.) Before lettering . . . . .	w. — 9 — ch. — 12 — w. — 12 —
*1+	,, 44. <i>Palma il Vecchio, J.</i> The three sisters. A. Semmler, Eng. (243.) Before lettering . . . . .	w. — 12 — ch. — 15 — w. — 19 —
*2+	,, 45. <i>Barbarelli, Giorgio</i> , named <i>Giorgione</i> . Jacob saluting Rachel. Th. Langer, Eng. (218.) Before lettering . . . . .	w. — 12 — ch. — 15 — w. — 19 —
,, 46	School of <i>da Vinci, Leonardo</i> . Herodias with the head of John. C. R. Petzsch, Eng. (31.) Before lettering . . . . .	w. — 12 — ch. — 12 — w. — 15 —
*2+	,, 47. <i>Dürer, Albrecht</i> . Christ on the Cross. Theod. Langer, Eng. (1722 a.) Before lettering . . . . .	w. — 6 — ch. — 7 — w. — 9 —
*2	,, 48. <i>Franceschini, M. A.</i> The Penitent Magdalen. E. Büchel, Eng. (530.) Before lettering . . . . .	w. — 12 — ch. — 15 — w. — 18 —
,, 49.	<i>de Ribera, Jus.</i> , named <i>lo Spagnoletto</i> . St. Andreas P. Campana, Eng. (614.)	w. — 6 — ch. — 9 —
,, 50.	<i>Nogari, Gius.</i> A male and a female head. J. C. Gudeborn, Eng. (403. 405.)	w. — 8 — ch. — 12 —

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<b>Canaletto's Views in Saxony.</b>		
IV. 1.	<i>Belotto, Bern.</i> , named <i>Canaletto</i> . View of the ruins of the tower of the Kreuzkirche, June 22, 1767 Engraved by the same. (2336.)	w. — 6 —
„ 2	Same Artist. View of the ruins of the Pirna suburb . . . . . Same Engraver	w. — 6 —
„ 3.	Same Artist. View of the town of Pirna, with the Sonnenstein, from the Oberthor Same Engraver (2345)	w. — 4 —
„ 4.	Same Artist. View of Pirna, and the Sonnenstein Same Engraver. (2349.)	w. — 4 —
„ 5.	Same Artist. View of the Fortress Königstein . . . . . Same Engraver.	w. — 4 —
<b>Several Groups, engraved for the Royal Collection.</b>		
V. 1. and 2.	<i>Corradini, Ant.</i> Sculptor. The Centaur Groups from the Royal Great Garden. Ch. Ph. Lindemann, Eng.	w — 4 —
„ 3.	Same Artist. Time discloses Truth . . . . Same Engraver.	w. — 2 —
„ 4.	<i>Balestra, P.</i> Time fleeing with Beauty. w. — 2 — G. M. Preisler, Eng.	

## FERRATA.

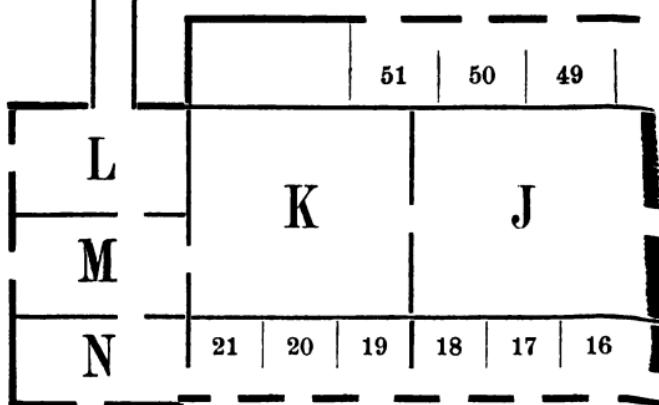
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Page 2, k. instead of ch. xv, read ch. v.  
" 6, Nr. 24 " " Bernardo " Bernardino.  
" 56, " 367 " " Marotti " Maratti.  
" 129, " 892 " " 3,25 w. " 3,23 w.  
" 204, " 1362 " " Le Blas " Le Bas.  
" 210, " 1395 " " M. Sorg. " M. Sorgh.  
" 319, " 2076 the reference, \* (III. 30.) should be after  
Nr. 2075.  
" 321, " 2091. This picture was purchased, Feb. 3. 1745,  
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O. P. & Q.

Modern Artists.

# Plan of the R



- A. *Madonna di S. Sisto* by *Raphael*.
- B. *Roman School*: *Giulio Romano, Sassoferato, Carlo Dolce*.
- C. *Tintoretto, Palma Giovine, Veronese, Feti*.
- D. *Ferrarese and Lombard Schools*: *Signorelli, Francia, Dosso Dossi, Garofalo, Correggio, Buonvicino*.
- E. *Venetian School*: *Tizian, Giorgione, Veronese, Pordenone, Tintoretto*.

In the Cabinets from No

1. *Lionardo da Vinci, Ubertini, Francia Bigio, Grandi, Lippi, Pinturicchio*.
2. The Magdalen, and the physician by *Correggio, Turchi, Bronzino*.
3. *Guido Reni, Albano, Solimene, Gessi, Morales, Cignani*.
4. The Tribute Money by *Tizian, Palma Vecchio, Lanzani, Bordone*.
5. *Varotari, Nogari, Rotari, Guercino, Spada*.
6. *Claude Lorrain, Poussin, Subleyras, Dughet, Watteau, Largilli re*.

47. *Hutin, P. van Bloemen, Seghers. 48. Neyts, Arti*

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